

THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

Contents for January, 1917

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1. "GESSHOKU-NO-YOI" BY MADAME S. UYEMURA 2. "SEIREI" BY
K. TERAZAKI 3. AMIDA BY K. MURAKAMI 4. "CHIKUBU-SHIMA"
BY M. KAWAMURA 5. "HANIWA" BY K. TSUJI

THE JAPAN MAGAZINE

VOLUME SEVEN

JANUARY, 1917

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ANOTHER YEAR OF ART

A CAREFUL study of the annual exhibition of Fine Art held at Uyeno by the Department of Education some time ago reveals an encouraging progress of, as well as an increasing interest in, painting and sculpture. The total number of pieces offered for exhibition this year was 4,088, of which 2,320 were in Japanese style and the rest foreign, the number of sculptures being 222. But the judges appointed to accept pieces for the exhibition considered only 144 pictures in native style fit for the exhibition, with 20 additional pieces not regarded as coming before the judges, or a total of 164 pictures in Japanese manner. Of the foreign style paintings only 92 were selected with an additional 33 allowed on view without being examined by the judges, making 125 foreign paintings in all; and 36 pieces of sculpture were passed by the judges and 11 others shown on the responsibility of the artists themselves.

It will be seen that the number of pieces offered for the exhibition was much larger than usual, while the number deemed of sufficient merit to come before the final examiners was such less, which brought together a choicer collection than was to be seen at former exhibitions. The manner of awarding merit this year was also different from previous years, when pieces were divided into classes. This

year no medals were given, but only a certain number of pieces were singled out as worthy of special notice, a system that has given more satisfaction to the artists represented.

Among the paintings in Japanese style which received favourable notice from the examiners was the *Haniwa* of Kwako Tsuji, representing the manners of old Japan. The *haniwa* were clay statues to take the place of living figures that used to be buried with a dead master in ancient times; and the painting shows an old man making such figures, assisted by a boy, the effect being one of somewhat bald simplicity, yet suggesting too much humour to be quite suitable for such a subject. It is placed seventh in the judges' list. Yeikyū Matsuoka's *Murogimi* is a screen scene of geisha in the old days at Muro in the province of Harima facing the Inland sea. One looks down into the interior of a room, after the manner of the old illustrated stories, and the eye is carried across a glimpse of garden with the sea and the boats in the harbour beyond, as a background. Over the scene a summer rain is falling, viewed by the geisha standing on the veranda. The piece is a good example of the Tosa school in its new style, showing appropriately the rustic architecture of the time and the lonely gloom of the season's rain. The laws of perspective are not

very carefully observed, especially as regards the eaves of the houses ; but on the whole the artist is to be congratulated on his graceful brush and we do not wonder that the judges placed him first on their list of especially selected paintings.

A painting of Chinese manners by Taiun Komura entitled *Gaho* is an effort of considerable interest, with its array of gentlemen with their fair ladies, on the water, the sketch having been made by the artist from sight in China. The painting is minute in detail and exquisitely fine in parts, though to some extent prosy and without any center. It is a piece more to be commended for its industry than its skill. The *Hokkoku Samurai* by Yeitatsu Koyama represents Katsuyori's troops crossing the snow-laden hills of the north to attack the warriors of Hideyoshi. This artist is one of the most promising pupils of Tonoye Kobori of the Tosa school ; and his representation of hundreds of warriors all in armed array marching and riding through the snow is an interesting adjustment of nature to a historic scene. It, however, has also the disadvantage of revealing less skill than industry.

A beautiful screen picture by Kotora Kawasaki, called the *Hana awase*, shows the ladies of the Heian era gathering wild flowers in a playful mood. The artist is a grand-on of Chitora Kawasaki of the Tosa school and graduated from the Tokyo School of Fine Art in 1910. The figures are life-size and the picture shows some bold attempts in colour, with a new development of taste in the Tosa school. *Soshun* by Chikuko Midzuta of the Nanga school shows a tower rising among withered trees, verdure below with streams and hills to tell of spring beyond. Of the few pictures after the Nanga manner on view this year this one was by far the

best, being remarkable for its refinement in drawing and its general freedom from vulgarity. It was placed 12th on the list.

Shoyen Ikeda, the lady whose little masterpiece adorns the cover of the JAPAN MAGAZINE from month to month, and who is noted as painter of pretty girls, had at this year's exhibition a piece entitled *Kozo no kyo* on a screen showing girls as pages in a procession of old Yedo, representing the period between 1781 and 1788. From a castle window a lady looks out on the procession, while others stand by recollecting the delight they had in taking part in the festival of the year before. Some would regard the colouring as too weak and the figures not always quite accurate in form. The judges gave it 8th place on their list.

Chikubushima by Manshu Kawamura is after the old scroll method in new style and well represents the famous island in Lake Biwa with its shrine to the Goddess Benten, so rich in romance and ancient story. The old style of the central piece does not quite harmonize with the more modern side pieces of the painting, and the judges did well in placing it 10th on their list. Terukata Ikeda's *Yudachi* is taken from the hall of tab'ets in the Kanda shrine, a relict of the Yedo period. The artist, who is the husband of Shoyen Ikeda, represents men with an fair ladies taking shelter from a shower under the roof of the shrine gate, some of them meeting thus by accident for the first time and becoming interested in each other, the whole being rather too playful to be quite natural. It was one of the best of the genre paintings and took a fourth place.

A grass-covered mountain scene entitled *Yusuki* by Shuko Ikegami leads the eye towards a dark mountain range in the

distance partly lighted up by the evening moon, with deer feeding on the verdure. Though the picture reveals no new taste it is a good type of the Shijo school and got 11th place. Shodo-Hirata had on exhibition a piece showing flowers drawn after the manner of Korin and called *Gunpo Kyoken*, and like all the artists of that school, showed something more than mere decorative art, the drawing being really fine. Though the picture does not reveal the skill of masters like Korin and Sodatsu it shows remarkable skill and dignity. The judges awarded it seventh on the list of selected pieces.

Shunkyo Yamamoto's *Yama Nidai* shows country girls returning from their labour across a plateau; and another piece of his shows snow melting on the hills, which was specially fine. Both the pictures of this artist indicated the presence of a master-hand at the brush, and at once became a standard according to which all the other pieces had to be judged. The same may be said of the pieces by Kogyo Terasaki, the one entitled *Seiri*, showing a woman among trees, a Chinese beauty but with little of Chinese taste, the figure being intended only as a type of purity. The colouring, in light blue and ultramarine is remarkable. Gyokudo Kawai's *Yuku Haru* was drawn while he was travelling through the Chichibu mountains in Musashi, and the blue stream beneath the prepiece is as well done as could be on a screen. The falling blossoms blown by the mountain wind to the music of the mill-wheel, adorn the scene and well show the fair solitude of such a place in spring. The picture may be regarded as one of the most distinguished in the whole exhibition.

A painting of early autumn named the

Gesshoku no yoi by Shoyen Uyemura shows mothers and daughters of the Kansai era looking at an eclipse of the moon. The drawing of the figures is not very precise but the ladies look quite elegant and charming, a characteristic of the artist herself. Her ripe development reminds one of the excellence of the old artists of the Maruyama-Shijo school and shows a skill quite above most of her colleagues in the exhibition. She was accorded the special privilege of exhibiting her pictures without their being submitted to the examination of the judges, as she had been a successful exhibitor for some years. Kansetsu Hashimoto's *Kanzan-Juttoku* gives quite a new and original aspect of the traditional Chinese figures with a bold and forceful brush, and won the second place on the judges' list.

Kigetsu Kikuchi's *Hanao* is taken from a *yokyoku* song and represents a flowery field with a stream flowing through it where a pensive old woman wanders by. The artist who is one of the best, was accorded the special privilege of exhibiting without previous examination. In the *Sannin no Maiko* of Bakusen Uyeda we have a picture of Kyoto *geisha* at cards, which is excellent as a bit of impressionism.

As to pictures in foreign style one of the finest was the *Shizuka* by Takeji Fujishima, representing a mountain scene beneath the setting sun with the mountain shadows on the sea. The dark cloud with its double rainbow suggests a little too much of the artificial, but the effect on the whole is pleasing and quiet. A tree scene by Kotaro Nakahara entitled *Seiran* represents reddening foliage and a rippling stream, the composition being good. The artist, who is himself a professor in the School of Fine Art, had the honour

of being permitted to exhibit without previous examination of the jury. Yori Saito's *Shukaku* shows the influence of the later school of impressionists which has but recently come in for recognition in Japan. The piece shows some women gathering grapes and has admirable colouring. It was given 6th place on the list of paintings in western style. *Shoka-no-yama* by K. Kitsuya is a quiet scene which well depicts the purple valley and the blue stream of that place.

In Kojiro Ota's *Kuwatsumi* we have some village girls picking mulberry leaves, all after the manner of the impressionist school. There is a very skilful use of light and shade and the simple rural taste of the theme is well brought out. The artist is the son of a millionaire family of Kyoto, who studied art in Belgium and this is the third time he has appeared at the annual exhibition of fine art in Japan. A portrait of Dr. Tanakadate by Tsune Nakamura was deemed excellent by all who know the venerable scholar and scientist, and the picture was awarded a first place by the judges. Kin Kwanto in his *Yugure* shows what a young Korean who has recently graduated from the Tokyo School of Fine Art, can do with the brush, the theme representing three beauties bathing before the Taidong-gang in Korea.

Other good examples of the progress being made in foreign painting were seen in the *Chayasumi* by Seiki Kuroda, the *Suiyoku-no-Maye* by Saburosukeye Okada and the *Akechi-kashi* by Eisaku Wada, to say nothing of the *Gokyo* by Kunzo Minami which represents the five

senses wherewith a lady sees beautiful flowers, hears the playing of the flute, smell the lotus, tastes the milk of goats and holds her baby, all at the same time.

In the department of sculpture and moulding there was a bronze statue of a youth by Taketaro Shinkai, entitled *Koshu-Gokaku*, which showed admirable spirit and was very characteristic of the artist. The youth is being examined as a conscript and seems to meet the approval of the military surgeon gazing at him from a chair. The statue of a nude woman by Shikai Kitamura, the figure about to enter the water, is in granite, from which material the delicate curves of the female form and the smoothness of her skin are wonderfully handled; but in spite of the perfection of the work there appears to be no idea suggested. The *Yomino-Saka* by Shinji Hori has its theme in the mythology of Japan, and shows a bold spirit, but did not seem of sufficient merit to win the judges. *Bansho* by Seibo Kitamura represents a ruined samurai under deep emotion on hearing the sound of the evening temple bell, and was given a first place in the list specially selected by the examiners. The second place was given to Taimu Takabatake's *Zetsubo* which represents a desparate woman crying out and revealing muscular action to a remarkable degree. In group sculpturing one of the best efforts was seen in the *Yamiji-no-Hitobito* by Uichiro Ogura, the figures all groping in apparent darkness. The work was given a 4th place. Two horsemen riding along the river bank, by Yuhachi Ikeda, was a piece remarkable for its lightness of touch, and took a 5th place.



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1 "MUROGIMI" BY M. MATSUOKA 2. "HANA-AWASE" BY K. KAWASAKI 3. A SCREEN: "KANZAN AND JITTOKU" BY K. KAWASAKI 4. "YUDACHI" BY T. IKEDA 5. "KOZO-NO-KYO", OR THIS DAY LAST YEAR BY MRS. T. IKEDA



1. BARON SHIBUSAWA, A PORTRAIT BY U. OGURA 2. AN OLD MAN BY S. HORI 3. RYUJU BY T. SHINKAI 4. EVENING BELL BY S. KITAMURA 5. ALONG THE RIVER BY Y. IKEDA

A MODERN JAPANESE POET

By F. YAMAZAKI

ONE of the leading schools of modern Poetry in Japan was founded by Kagawa Kageki. The late Emperor Meiji, one of the most profound of the nation's modern poets, belonged to the Kagawa school. The late Emperor used to have all his poems looked over for approval by his instructor in poetry, Baron Seifu Takasaki, president of the Imperial Poetry Bureau; and Baron Takasaki was, in poetry, a pupil of Tomonori Hatta of Kagoshima, one of the leading lights of the Kagawa school of poetry.

Kagawa took the lesson of his teacher well to heart and determined from that time to be more careful to learn than to teach, and in time he acquired great erudition. At the age of 18 Kagawa went to Kyoto to prosecute his studies, his teacher being Kagawa Kagemoto, and the teacher so admired the ability and character of the youth that he adopted him and gave him his name. The family served the Tokudaiji house. In time the foster-

father and the adopted son disagreed and the latter left the Kagawa household, though still adhering to the Tokudaiji family.

After a few years the fame of Kageki Kagawa became well established as a poet. The school of poetry which he founded was opposed to that represented by Mabuchi Kamo, another poet of the day. In his book *Shingaku-Iken Mabochi* held up the *Manyoshu* as the model of all poetry, but Kagawa preferred the *Kokin-shu*, regarding the famous poet Tsurayuki, as the greatest of poets. Moreover, Kagawa refused to admit that any one poet could be truly representative of Japan; a poet must be individual and original: no mere imitator of his predecessors. Kagawa thought that such poets as Mabuchi were only masters of the rhetoric and phraseology of poetry, most of which was based on imitations of the recondite and obscure manner of the ancients, thus making a puzzle of poetry. To them the sense of poetry was form and meter and rhythm, and the content and meaning seemed secondary. Kagawa held that the essence of poetry is its theme and tone; the poem should express the deepest emotion and thought of the poet's mind and heart, an expression of pure joy or grief or whatever the poet feels

most profoundly. The thought and the music of a poem must be in harmony; for such harmony is of universal truth and importance. Words and phrases change from generation to generation, but thought and tone and music are eternal. The divine afflatus can be expressed in the simplest language; classical phrases and mannerisms and conceits are unnecessary. The use of forms and phrases that do not appeal to the heart of the reader renders poetry futile. The true poem is always a true voice of true sentiment. Its test is that when read it immediately conveys the sentiment to the reader's mind. If inquiry as to its purport and meaning has to be made, it is not a true poem. Artificial imitations of old masters are not real poetry, no more than artificial flowers are comparable to what grow in the garden. The poet must pursue the real and the true, independently of gain or fame.

It may be stated safely that Kagawa faithfully lived up to his theory of poetry. Most of his life he resided at Okazaki in the suburbs of Kyoto and taught poetry to all who came to him, even up to his old age. He passed away in the year 1843 at the age of 76, beloved and mourned by all lovers of good men and good poetry.

How far Kagawa carried out his principles in his own poems is a difficult question to discuss in a foreign language, for no translation into English can faithfully preserve the beauty and spirit of the poem. There are those who regard his verse as indicative of great poetic ability, though not perfectly conveying the sentiment attempted; he is said to have had more talent than great passion; more power than warmth; more energy than feeling. But when we compare his poems with the formal, conventional verse of his day, there is a freshness and spontaneity that is like a blast of fresh air in an ill-ventilated room. Kagawa will thus be long regarded as one of the greatest modern poets that Japan has produced, though he died so many years ago. Among the younger poets of new Japan he has many followers; and most of the Court poets adhere to his school.

LOVE

Kariudo no

Iru ya ni mukou

Ikari-i no,

Kaerimirarenu

Koi no michi kana.

Men rush into love
As the wild boar to the arrow,
Only to be pierced!

UNDYING FIRE

Kagiri areba

Fuji no keburu mo

Tatanu yo ni

Itsu made moyuru

Omoi naruramu.

Mount Fuji now emits no fire
But my love-thoughts burn on,
And will do so till I die!

* * *

A FACE

Wakagusa wo

Koma ni fumasete

Kaimamishi

Otome mo ima wa

Oiya shinuramu!

Once riding down a village street
Through the hedge I spied a face:
'Tis many a year; the girl's now old!

* * *

A NIGHT'S LODGING

Hakone yama

Yu-u iru kumio ni

Yado karamu

Fumoto wa toshi

Seki wa tozashinu!

I have reached Hakone summit,
But the barrier watch is sleeping;
The mountain must give me lodging!

HYPOCRISY

Yo no naka wa

Kakuzo kanashiki

Yamazakura

Chirishi kage niwa

Yoru hito mo nashi!

There blows the wild cherry
Which crowds come to see ;
Bloom fallen, the false world comes no
more !

SUMMER MOON

Natsu no yo no

Tsuki no kage naru

Kiri no ha wo

Ochitaru noka to

Omoikeru kana !

Walking one night in my garden
Under the light of the moon,
Perfect shadows of paulownia leaves
Strewed the ground as in Autumn !



THE HEIJI EMBROGLIO

By H. MITA

IN the reign of the Emperor Goshirakawa there was a favourite of the Throne named Fujiwara Nobuyori who so ingratiated himself with his Imperial master that he became a *chunagon*, or cabinet official, in his 27th year; but he further wanted the position of chief of the Imperial Guards. There was a rival, however, in the person of one, Fujiwara Shinzei, also a great man with his master, whose wife had been wet-nurse to the Emperor and her husband was naturally open to Imperial confidence. This man had faithfully served the previous Emperor also and had been instrumental in overturning the political coterie led by the ex-Emperor Sutoku. Shinzei was very adept in statecraft and began to monopolize political power under the new Emperor. One of his greatest opponents was Nobuyori and there was constant disputing between them. Shinzei regarded Nobuyori as political intriguer and a danger to the state. Nobuyori wanted the position of Chief of the Imperial Guards, for which position he has considered too young; and when the Emperor consulted with Shinzei the latter dwelt at length on the importance of the office and the danger of making a rash appointment to it, as an unpopular selection might create political turmoil. This but made the rivalry between the two aspirants all the more acute, and Shinzei absented himself from Court on the ground of feigned illness.

In order to strengthen his position in

high life Shinzei now sought to have Kiyomori and Yoshitomo, respective heads of the Taira and Minamoto clans, on his side. Kiyomori was sufficiently independent and wealthy, however, not to feel the need of being led into any conspiracy against the Imperial Court; and then Shinzei endeavored to persuade Yoshitomo to take a hand, as he had not been treated very graciously by the Imperial Court, notwithstanding his great merit. So he cultivated friendship with Yoshitomo and promised him high promotion if he himself secured the appointment as chief of the Imperial Guards. The one would attend to the political side of the question and the other to the military side; one making the balls and the other firing them, so to speak.

In the first year of Heiji, that is in 1159, in the month of December, Kiyomori went to the Kumano shrine at Kii to worship, taking with him his son Shigemori; and in his absence Nobuyori arose in rebellion, by which time the Emperor Goshirakawa had been obliged to abdicate in favour of the Emperor Nijo, and the ex-Emperor was residing in the Sanjo palace when Nobuyori and Yoshitomo arrived with a guard of 500 soldiers, laid siege to the detached palace and took the ex-Emperor to the Imperial Palace where he imprisoned him in a room, the Sanjo palace being burnt down in the mêlée. Then they despatched soldiers to the house of Shinzei to make an end of him,

including all connected with him, sparing neither age nor sex ; but it was found that Shinzei had escaped. Nobuyori now made himself premier and head of the Imperial Guards and he made Yoshitomo *daimyo* of Harima in reward for his services, while all his favourites were appointed to important military positions. Shinzei being a kind of astrologer, thought that a white circle of light which he saw around the sun on the 9th of December, was a sign that there would be a great uprising and that his family in Kyoto would be endangered ; so he took his household and fled to Nara ; and on the way, as he looked back, he saw flames rising over the capital, and then he knew the rebellion had broken out. He hid himself by digging a hole and depositing himself therein with a bamboo pipe from his mouth to the surface of the ground, while his servants covered him with clay ; and there he meditated, repeating Buddhist prayers, until his servant, being identified as in possession of Shinzei's horse, was forced to reveal the whereabouts of his master, when he was forthwith dug out and beheaded, his head being exposed to public gaze at Kamo.

Kiyomori, the head of the Taira clan, was now the military dictator of the nation, and when he heard of this uprising on his way to Kumano to worship, he decided to return at once to the capital. On learning this, Yoshitomo proposed to send out an army as far as Abeno and attack Kiyomori, but Nobuyori, who knew nothing of military tactics, prevailed on Yoshitomo to wait and meet Kiyomori outside of Kyoto, and thus once again the interference of civilians in military matters led to miserable failure, as it did before in the case of the Hogen rebellion through the interference of Yoshinaga. On returning to Kyoto Kiyomori entrenched himself in his castle at Rokuhara where the Emperor Nijo and the ex-Emperor Goshirakawa had fled for refuge secretly. Thus with both Imperial personages on his side, all opposed to Kiyomori would

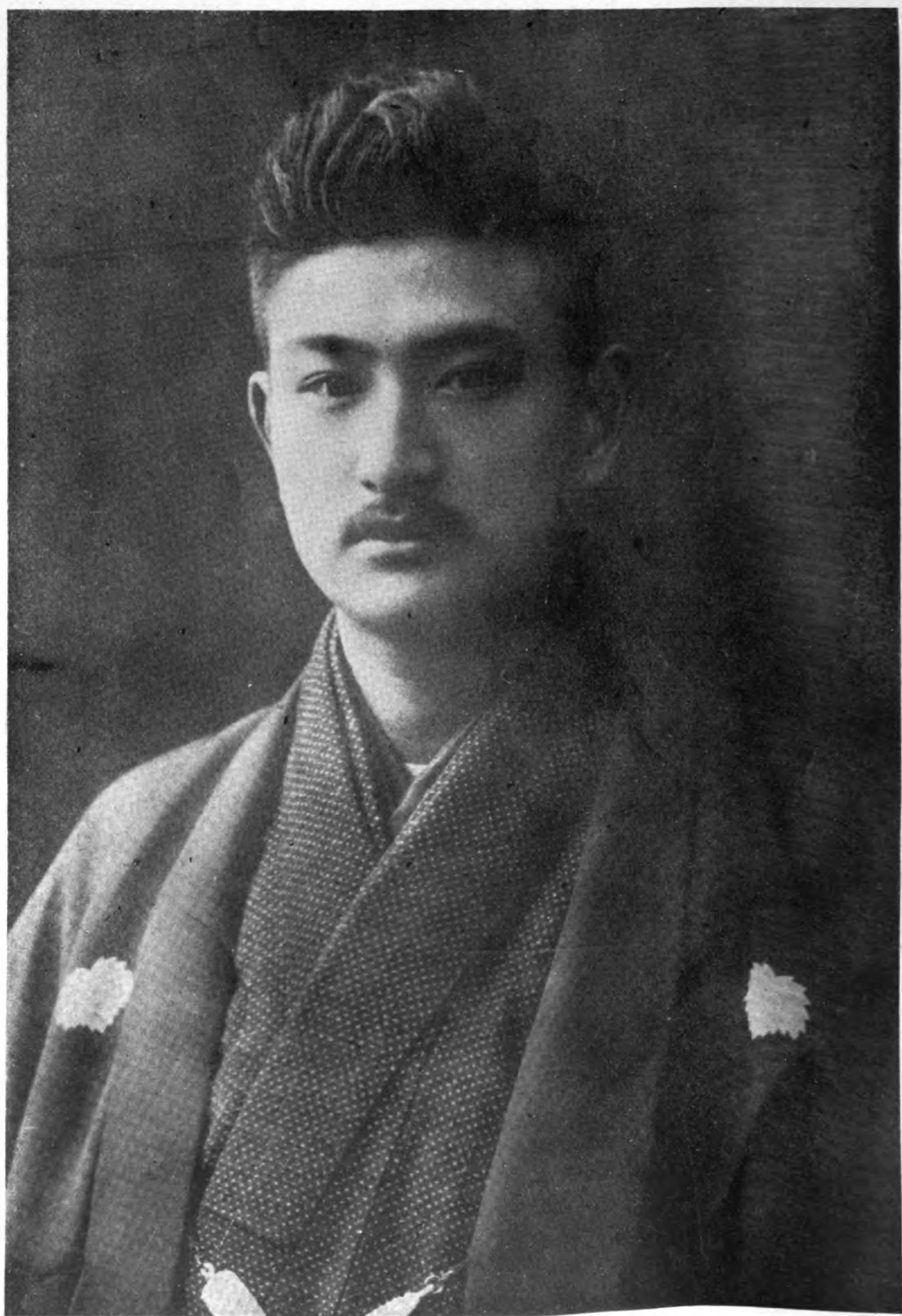
be accounted rebels. This turned the tables against Yoshitomo and Nobuyori and, rather than be counted disloyal, most of the soldiers went over to Kiyomori. Nobuyori was drunk at the time and did not know of the change until it was too late.

Shigemori, son of Kiyomori, now led the Imperial forces in a campaign that in time crushed out the rebellion. Yoshitomo retreated, but Nobuyori surrendered and his plea for mercy was sternly rejected. Yoshitomo recollected his waning forces at Owari, but while taking a bath at the house of his kinsman, Osaka, he was assassinated by the latter, who betrayed him. His second son, Yoritomo, was banished to Izu and the rest of the family retired to monasteries. It was the merciful supplication of Kiyomori's mother that saved the life of the young Yoritomo, and her petition was granted on the supposition that Yoritomo would become a priest and spend the rest of his life saying masses for the soul of his dead father. It was this same Yoritomo, however, who afterwards became the famous head of the military government at Kamakura and destroyed the Taira clan, effacing it root and branch. As soon as Yoshitomo was dead and his family banished the Taira clan now reigned supreme in national politics.

It will be seen that this disturbance of the Heiji era was caused by the inordinate ambition of the Court noble, Nobuyori assisted by the military captain, Yoshitomo ; and they naturally failed, being engaged in the impossible task of stirring up disaffection against the Imperial House. As soon as they were found to be against the Emperor they were regarded as rebels and the people would not support them. In Japan the surest way to defeat any person or movement is to use the epithet of "rebel," when nearly all will shrink from support. Disloyalty is the gravest crime of which any Japanese can be guilty.



HEIJI WAR, AN ANCIENT MAKIMONO BY AN UNKNOWN ARTIST OF THE SUMIYOSHI SCHOOL



BARON FURUKAWA

JAPAN'S COPPER KING

By T. OKAZAKI

OF the immense export of minerals now annually sent out by Japan, amounting in value to over 60,000,000 *yen*, copper represents some 28,600,000 *yen*, nearly one third of the total. In the world's output of copper Japan stands third, the United States coming first and Mexico second. The American annual output of copper is about 560,000 tons, with 73,600 for Mexico and 63,800 tons for Japan. The greatest copper mine in Japan is known as the Ashio Mine in the province of Shimotsuke ; and the owner of the mine, Mr. Furukawa, is known as the copper king of Japan.

The Furukawa firm owes its origin as well as its wealth and present prosperity to the energy and insight of Ichibei Furukawa who lived two generations ago. Born in the village of Okazaki in the Kyoto suburbs, his father was a saké brewer of independent means but lost his fortune through some business depression. On this account he was obliged to give up the saké business and turn to selling *tofu*, or bean curd. The boy Ichibei was apprenticed to a tailor at the age of nine ; and there he received only three cups of rice-gruel a day for food. Consequently the lad was always hungry. One day he was sent on a message to a friend of the tailor, bearing a fish as a present ; but on the way he came across a dog-fight which so absorbed his attention that he stayed a long time watching it. By the time the fight was over the boy had forgotten what

the message was, but he still had the fish, which he went and delivered, explaining that although he had forgotten why he was sent, he had brought the present. The recipient of the fish was much impressed with the lad's frankness and honesty.

On account of the treatment Ichibei received from the tailor his father took him home and sent him peddling *tofu*. One day while thus engaged he collided with a palanquin bearing a stately samurai, and his stock was hurled into the street. Nothing daunted, the boy requested the party to compensate him for his loss, but the bearers, taking advantage of their master's position, refused to head the request. This taught the young man a lesson ; he saw plainly that one in a humble position could not hope to match one of higher class however just might be his claim. He made up his mind to rise in life. The boy sent a petition to the chief official of the town requesting that he be given a chance to become great and he would respond to it. He traveled six miles every night to worship at a certain shrine in the hills, the deity of which he was persuaded could help him. Though previously he had shown a dislike to education, he now set his mind on learning to read and write, as he knew that no one could become anything without learning.

When Ichibei was about sixteen years old his mother grew very ill ; and her

brother came up from Morioka to see what could be done for her relief. This uncle was a good man of business and young Ichibei took up with him. He wanted to return with the uncle to Morioka but did not have the money. After working for two years more at selling *tofu*, the lad saved enough to travel and soon he reached the town where his uncle lived, the latter taking him into his house. At first he was given very hard work to do, just to try him; and all that he was trusted with he accomplished well. Being now satisfied with the spirit of the lad, his uncle got him a place in the family of a millionaire named Konoike, from Osaka.

In time a trader of the province of Omi named Tarozayemon Furukawa, adopted Ichibei into his family, as he had no natural son of his own, the young man being then 23 years of age. As an adopted son Ichibei gave every satisfaction. Then he entered the Ono firm, one of the leading business houses in Yedo, and there he showed great business ability. The firm established silk mills in Yedo and in the province of Shinano. Ichibei began now to take a great interest in the silk business. When the prices fell he soon discovered that the foreign middlemen were artificially manipulating prices for their own profit; and so he began to take it out of their hands by buying up silk when the price was low, and exporting it himself when the price was high, thus making much profit. The Ono firm appreciated Ichibei's business talent, and soon he was transferred to the mining department. During his service with the Ono firm young Furukawa saved enough to start himself in business; and he decided on a mining career.

With the aid of Baron Shibusawa and Viscount Soma he re-established the Ashio copper mine, which had been worked more or less since the year 1596, but was thought to have been worked out. His friends strongly advised him against the project, but he had faith in his conviction that the mine was by no means exhausted. He worked the mine for six years without profit, and Baron Shibusawa

and Viscount Soma withdrew from the partnership. Just about this time the miners struck a rich vein of copper and the mine at once jumped into prosperity. In fact Ichibei Furukawa became a millionaire in one bound. He soon purchased other mines and the present Furukawa Mining Company was organized.

Ichibei Furukawa, founder of the firm, was a man of indomitable spirit and conservative temperament. When he heard the government order requiring all to cut off their topknots, he refused to accede to it and wore his old style of hair coiffure until one day he received a decoration from the Emperor, which made it necessary for him to proceed to the Imperial Court to be received in Audience, a thing impossible with a topknot. Marquis Inouye prevailed upon him to cut off the objectionable hair and he at last agreed.

As his son was too small to inherit his property at the time of his death, Mr. Furukawa adopted Junnosuke, a son of the late Count Mutsu, but he died in time, and then the son, Toranosuke, was old enough to inherit the estate, and now owns a property producing copper to the value of 11 million *yen* a year.

Mr. Furukawa was accustomed to say that a man's success depended for the most part on three important elements: Luck, dullness and perseverance. He thought no one could succeed without luck, no matter how hard he tries; and one must persevere until fortune smiles. To most people this perseverance seems dull but it is the dullness that pays, since it is nothing less than strength of will. A man must know how to push his work with energy and get at the object for which he aims. Mr. Furukawa was a man who lived what he preached as far as these three conditions are concerned; and the result proved the soundness of his principles. And so his prayer was answered; for the boy who went six miles every night to pray that the gods would make him great enough to do something in the world, became not only the copper king of Japan but one of the foremost citizens of the empire.

A SINO-JAPANESE ECONOMIC ALLIANCE

By T. YAMAMOTO

JAPAN regards the present as the most opportune time for entering on a solution of all her problems concerning China. The general conviction is that if the chance is allowed to pass it will not occur again in a thousand years. Hitherto Japan's progress in solving such problems has been retarded by molestation from abroad and by conflicting views among her own statesmen, each cabinet, as it came into power, adopting a policy somewhat out of harmony with its predecessors. Sometimes a positive attitude was adopted toward China and sometimes a negative, and the result has been an increasing degree of misunderstanding between the two nations. Now that western powers are too preoccupied with the war in Europe to be in a humour for meddling in affairs between Japan and China, it should prove a convenient moment for carrying out a fundamental solution of the various questions at issue between Japan and her big neighbour. At least this is what the people of Japan think. Since the outbreak of the great conflict in Europe the attention of occidental nations has been almost wholly absorbed in the outcome of the struggle, and in a corresponding measure withdrawn from China. This weakening of attention and competition Japan has not been also to take advantage of. In a other way too the war will help Japan's policy ; for the countries formerly most interested in China have been reduced in population and financial strength while Japan has on the other hand been greatly strengthened. It will probably take the warring nations some time to recover from their vast outlays of men and money, as well as from the increased cost of living and heavy burdens of taxation. Japan thinks, therefore, that they are not likely to be so anxious to interfere in the affairs of East Asia as they were before the war. They will be too busy with the colossal task of

rehabilitation to bother much over the fate of China.

Of course it must be admitted that Great Britain, which has always entertained ambitious aims in China, can hardly be expected to forsake a field so promising in trade expansion; and after the war Japan will not be surprised to find Britain renewing commercial activity in China. The United States too, which has amassed an enormous reserve of gold through sales of war munitions, will in Japan's opinion be disposed to invest a considerable portion of it in enhancing her trade interests in China. The general opinion seems to be that while England will aim at the markets of the world, America will concentrate on China. Consequently these two countries, but more especially America, are expected to come most into competition with Japan's interest in China. The present quiescence Japan must regard as but temporary. She feels bound to adopt some very positive measures for her protection from outside influence before her natural rivals return to the fray.

One of the most important tasks before Japan in the pursuance of her policy in China is to secure the friendship of that country. As China is the pivotal point in Japan's foreign policy the good will of

the country is essential to the fulfilment of Japanese ambitions. For some years this aspect of the question has been managed rather badly by successive Japanese cabinets; and the shifting policy ensuing has reacted unfavourably on Japanese economic and commercial interests in China. The conflict of opinion between the Japanese Foreign Office and the War Department led to very unpleasant results in China, estranging the two peoples more than ever. Public opinion in Japan has also been more or less divided on the Chinese question. Then the influence of England and Russia has always come in as well to make matters more complicated. Each country has its sphere of influence which it watches with unsleeping vigilance. Germany has been driven out, but enough nations remain to keep up complications. These Powers have already partitioned China commercially and economically, and the danger is that they may let China disintegrate territorially. This is what Japan has to watch out against and prevent at all costs. In this economic partitioning of China Japan has so far acquiesced; she has been a sharer of the spoils for the sake of taking a hand at controlling the balance of power in East Asia. Japan's main object is to circum-

vent any danger of the territorial partitioning of the republic. This attitude is as necessary to the commercial as it is to the political interests of Japan. Nearly all Chinese have more or less interest in trade; and it is to Japan's benefit to cultivate an economic alliance with China. Anything in the way of territorial danger would ruin the economic prospects of Japan in that country. Consequently Japan is bound to do her best not only to refrain from territorial aggression in China but to do all in her power to restrain all disposed to violate this principle.

In the financial needs of China Japan now sees a further opportunity of consolidating her policy in that country. China has been living from hand to mouth financially for years, but she cannot go on for ever patching up her weaknesses with foreign loans. The degree to which China is indebted to any country is the barometer of that country's influence in China; and consequently Japan feels it her bounden duty to discourage China getting too deeply into debt with countries likely to conflict with Japan's policy on the continent of East Asia. Japan is coming to the conviction that the real yellow peril in China is borrowed gold. The two countries most

able now to advance China the money she needs are America and Japan; and already the rivalry between them in this respect has set in. Acquirements of concessions in China by force is no longer a practical possibility; and so nations are now disposed to depend on wealth to obtain such advantages. If they cannot take they can buy, when the country is so poor. The country that can lend China the most money is likely to find most friendship, in China. In this money influence Japan is beginning to detect as great as a danger as she saw in the threatened territorial disintegration of China.

And so one of the fundamental principles of Japan's policy in China is the bringing about of an economic alliance between the two countries, as well as the development of trade and commerce. If she can effect this achievement Japan believes she will have done what will most tend to preserve the peace of the Far East. But as yet the friendship she desires with China has not been realized, and therefore the economic alliance is as yet only an ambition of the Japanese mind. In fact to all advances from Japan China persistently turns the cold shoulder. And it is not too much to say that there is no love lost between them; for Japan

in her heart despises China. Either the two nations completely misunderstand one another, or they understand one another only too well. But economic interests are powerful in healing mental and racial differences; and if Japan can but induce China to see that her economic interests lie across the Japan sea, the approach of the two countries will be easier and more expeditious. With her present enormous accumulation of specie as a result of the war, Japan can afford to finance China is a large measure; for no country can afford to dispise money, and China least of all.

Japan already commands over twenty per cent of the foreign trade of China. Any decline in her trade with the republic at once reacts on Japanese national finance. It, therefore, behoves Japan to keep on the right side of China. Through her recent blunders in China Japanese trade has suffered severely on account of boycotts and prejudice excited. Her only rivals in China are Great Britain and the United States. But over these Japan possesses the inestimable advantages of

cheaper labour and more thorough knowledge of Chinese needs, language and customs, to say nothing of geographical and racial advantages. In other words Japan can do a more direct and therefore a more profitable trade with China than can any of her rivals.

Japan's main interests are, therefore, commercial and economic. On her own confession nothing is further from her thoughts than to take advantage of the European war to make unfair or unreasonable demands on China. Japan believe sthat she herself would be the worst sufferer from any territorial partition of China, just as England would suffer from an absorption of Belgium or Holland by any other Power. If England and America will but allow Japan to pursue peacefully her economic and commercial policy in China she will be satisfied. But she insists that the ambitions of no other Power in China shall exceed the policy of Japan herself. They must not seek from China concessions that would give them prestige over Japan, who must be supreme among her equals in China.



CONDUCTORS AND MOTOR-MEN

By C. TAKAHASHI

THE men in charge of Japanese tram-cars are so very different from those usually found in similar offices abroad that they form a subject of unique interest. Since the war in Europe has taken so many men from the usual occupations of life to fight for their sovereign and country, women have been employed as conductors and as chauffeurs abroad, a condition of affairs hardly imaginable to a Japanese mind. The Tokyo tram-car is always in charge of a man; often he is very small, to be sure, but no one would ever take him for a woman. Smaller men are preferred, as it is the duty of the conductor to squeeze through a car packed beyond breathing room; and, of course, the smaller he is the better he can manage his job.

Tokyo street cars are the property of the city, which owns the street railway system; and every tram-car official feels the dignity of a city official. He sells a single ticket for 5 *sen* with one *sen* additional for transit tax, making six *sen* for a single fare. Return fare is 9 *sen* and one extra for tax, making ten *sen* in all; and most passengers purchase a return ticket. A passenger can obtain an exchange ticket that will pass him in any direction right or left of the line he boards the car on: that is, in any direction not included in the line he is on. Besides the regular city tram service there is a government electric service around the suburbs of the city, connecting with the main railway

stations; and on this line the price of the ticket is according to distance, as on the railway. The government system has another electric line to Yokohama, and there is a private line to that city from Tokyo also.

Among Tokyo street car conductors there are various ranks, from those on probation upwards. The tram-car service is always advertising for conductors and finds it difficulty to keep up the supply, as the hours are long and hard and the pay small. The qualifications for the job are not very high: only a primary school education, good moral character and below forty years of age. Candidates accepted on probation are taken to the tram-service training school at Aoyama where they are drilled in their duties for three weeks, during which time they have to become familiar with electricity as applied to cars and all that pertains to the management of street cars. For another month and a half they go out on trial to see life on the trams for themselves, after which they are in the lowest or sixth rank of conductors and go out on regular runs.

Each conductor is supposed to work on a stretch from six o'clock in the morning to three in the afternoon: usually eleven hours. Those going on duty at six retire at four; those going out at seven retire at five, and so on. Those who go on duty at 3 p.m., stay on until the last hour, which is about 1 o'clock in the morning. The service is divided into four lengths. On special occasions, such

as the New Year or on great national holidays when all cars are called into service, all conductors have to go on duty. The service is so managed that each conductor may have three off days a month, but the dates for them are not fixed. The conductor is paid according to the length of his run; he gets 9 *rin* a mile; so that if he runs over a course of 15 miles five times he covers 75 miles, and thus would get 67½ *sen*. This pay is exceptional, however, the average amounting to little more than 20 *yen* a month; but often not more than 17 *yen* a month. That is for the lowest rank; the fifth do better, as they get an extra allowance of one *yen* a month, while those of the fourth grade have an allowance of two *yen* a month added to the regular rate; the third grade three *yen*, the second grade five *yen* and so on. The conductors and motor-men of the seventh grade get 7 *yen* a month extra; while those of special rank get 12 *yen* more. To those who have served with perfect satisfaction there is a bonus given twice a year in June and January. Those having no absences marked against them get 2 *yen* for three months, and for a year 5 *yen* with a silver badge to wear.

The men must find themselves in shoes and underclothing, but the tram-car bureau gives each a suit of uniform twice a year, one for summer and one for winter wear, including the regulation cap. A winter overcoat is added to the suit given at that season. A conductor who has served faithfully for three years gets a bonus of 10 *yen* on retiring; and if he has served thus for seven years he is given one hundred *yen* when he retires and 15 *yen* for each year he serves over seven. The men have a guild of their own, which provides them with food and fuel at their stations, and payment is made at the end of the month. On off days the men have free transportation on the cars; and the service gives the men a garden party once a year.

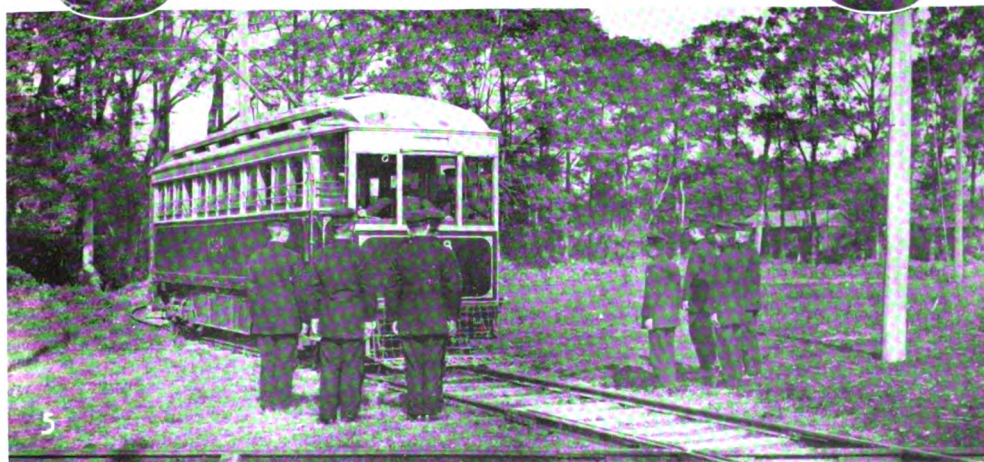
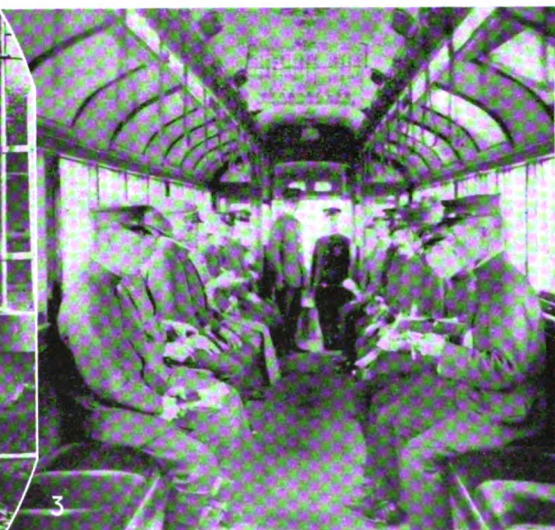
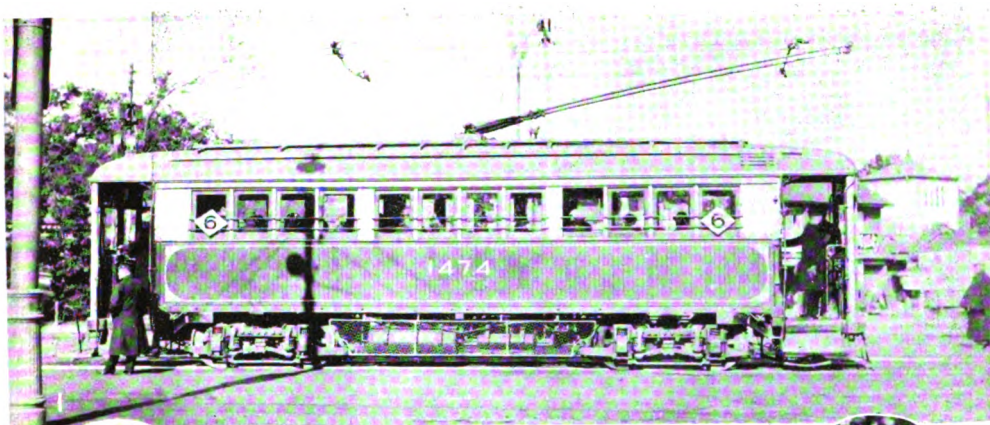
Under the Tokyo tram system there are numerous supervisors who keep a sharp eye on all the men, always reporting on their behaviour and general efficiency, according to which they are rewarded or otherwise. Things which

are noted for reward include politeness and attention to passengers and the number of tickets a conductor can dispose of as well as the promptness with which he can sell and punch tickets. Motor-men are rewarded for such virtues as maintenance of regular speed, for smooth starting and stopping of cars and for avoidance of accidents; he gets 50 *sen* for a every person he escapes killing. If any one should be taken ill on the car the conductor makes 50 *sen* extra by taking proper care of the unfortunate one. As the supervisors have to take notice of all these things they are greatly held in awe by the men, who are seen constantly saluting them wherever they appear.

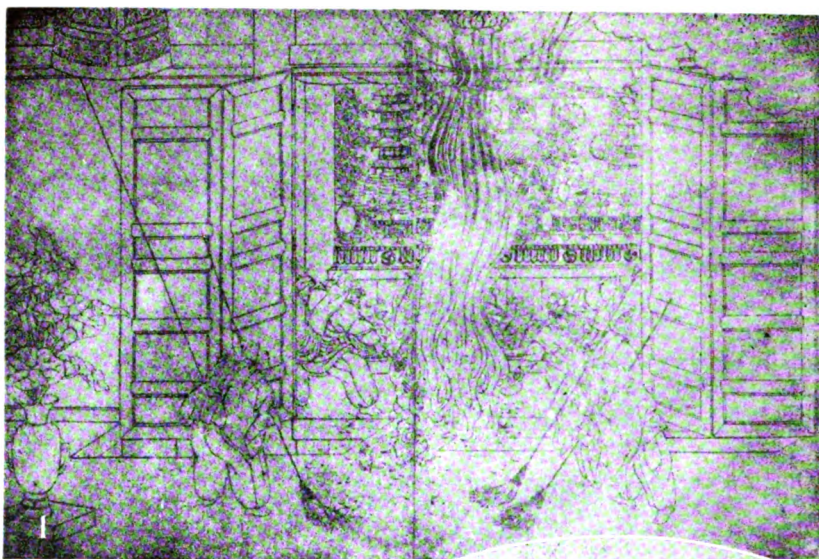
The busiest hours in the Tokyo tram service are in the early morning from 5 to 7 when poor people are rushing to take advantage of the labourers' tickets, and then from 4 in the afternoon when schools and offices are closing. Seven in the evening is the biggest rush: and after ten o'clock there is comparative quiet.

For a single man life in the Tokyo tram service is easy; but the wages are hardly equal to affording support to a family. Those with families have to establish some side issue, such as selling various articles like cosmetics, soap and so on, making their wives keep shop. A certain tram car conductor who lives in one of the poorest parts of Tokyo, has four children, the oldest aged 8 being at school. He makes 25 *yen* a month and has to pay out 4.25 for rent, the house consisting of two small rooms. His rice costs him 8 *yen* and his fuel 3; and thus he has about ten *yen* left for clothing and other necessities of life, helped out by the half-yearly bonuses. It takes three years for a man to rise from the sixth to the first grade, working at his best; and the same time will pass before he can rise from first to special grade.

On the whole it will be seen that the lot of the streetcar-men in Tokyo is no more rosy than in some cities abroad where strikes are noticed from time to time. Still, the prospects of a job on the trams is better than nothing; and there are many in Tokyo that have to be content with what is better than nothing.



TOKYO CONDUCTORS AND MOTORMEN



SHUN-YE CEREMONY

THE SHUNIYE CEREMONY

By NORITAKE TSUDA

(EXPERT IN THE TOKYO IMPERIAL MUSEUM)

EASTWARD of Nara, the national capital before Kyoto assumed that distinction, there is a region of beautifully terraced hills largely occupied with temple buildings most of which had their origin in the 8th century. On one of the more elevated terraces stands the Nigatsu-do, somewhat to the rear of Daibutsu. On leaving the main street one reaches this temple by climbing the terraces through clean, sandy lanes, at last arriving at the sacred enclosure where the sun peeps over the mountain summit until the times comes for him to descend. Here visitors throng day by day, more in number than those attracted to even Daibutsu itself; for the Nigatsu-do is the most alluring temple in Nara.

And among the many interesting ceremonies for which this the most attractive of the Nara temples is noted, must be named the Shuniye, formerly held in February of the old calendar, but which now comes in March.

The Nigatsu-do was founded by the priest Jitchu in the fourth year of the Tempyo-shoho era, that is, in 742 A.D. According to tradition the priest, after visiting the Buddhist heaven known as the Tosotsu, and called Tsuita in Sanscrit, which he did in a dream, had deep meditations. In the dream he saw a service going on at the Jonen-kwannon-in, the sacredness and sublimity of which impressed him beyond measure; and, thus taught by the priests of heaven to know a service should be conducted, he awoke to teach the world what had been thus revealed to him. He determined to practise the ritual as he had seen it in the

dream, but he lacked an image of Kwannon, and prayed that one should be found somehow. Wandering one day about the seashore of Nawa in Settsu he happened to see a pail floating landwards. As the vessel neared the shore he looked into it, and there he saw a bronze statue of the Goddess, the Juichimen Kwannon, 8 inches tall. He took it up, and it was as warm as human flesh. He immediately worshipped it and carried it back tenderly in his arms.

At the base of Mount Kasagi he took the image into a cave, where he practised before it the ceremony he had witnessed in his sacred dream. On hearing this, the Emperor Shomu sent for the priest and had him build the Nigatsudo in which he could hold the sacred ceremony as it should be conducted. From the completion of the temple the service has been conducted therein annually every March. The ceremony goes on for about two weeks beginning from the first of the month, and has many interesting and unique aspects. As to the real significance of the Shuniye ceremony, it is said to celebrate the beginning of spring, and that it originated in India. Before the ceremony proper begins there are several days of preparation, usually from the 20th to the 28th of February, during which those who are to participate, both priests and laity, isolate themselves in a special building of the temple set apart for that purpose, each one putting on a paper garment and taking his place on an appointed seat. These seats are first dedicated and sanctified by a Shinto service called the Nakatomino-harai; and no

member of the party is allowed to sit on any but his own seat. The fire which they use to cook the necessary food for these days of preparation is regarded as sacred fire; and with the same holy fire they heat the bath for their constant purification. Throughout this period of purification they hold no communication whatever with the outside world. Each evening is spent reading over an old Shinto book containing the names of all the Shinto gods; and as there are supposed to be 800 myriads of these, it is no small business. The number of persons thus set apart was formerly 23, but it has now been reduced to 11.

On the evening of the 28th day the participants ascend to a higher building where they pass the night, during which time the priest who is to lead the ceremony, gives them special discipline and instruction. The breakfast of the following morning consists of a little thin porridge, and after the luncheon at noon they eat nothing before the following morning. Towards that evening they approach the main building bearing torches, and then take seats in the inner shrine where they go through a certain ritual until morning. Between prayers they keep repeating the names of the Shinto gods, and those of certain distinguished personages who have departed this life. This service is repeated every night for four successive days. The fifth day being the anniversary of the priest Jichu founder of the temple, the subject is appropriately treated by one of the priests with due ceremony. On the 7th day the small image of Kwannon which the priest found on the seashore, is borne forth and revealed to the people for worship.

The most imposing part of the ceremony takes place during the last three days, that is, from the 12th to the 14th, when giant torches are carried, very long and of fantastic design; and the sacred water is drawn from the holy well of Wakasai, which is said to be empty but which gives water on the uttering of a certain form of incantation by the priest. The water thus obtained is kept in the temple and dealt out to devotees who believe in its magical efficacy against all ills. Each receives his sacred portion in a tiny

bamboo tube. Needless to say the interest and excitement associated with this part of the ceremony is something intense.

Towards the middle of the night another and still more unique ceremony takes place, known as the Datta-no-ho, wherein Shushi, a sort of magical healer, appears, leading his eight devas. The eight devas, known as the *hatten*, consist of Kwaten, Suiten, Yoji, Keshi Suzu, Shkujo, Tachi and Hora, representing gods that descend from heaven to perform miracles on the earth, especially before the inner sanctuary of the Nigatsudo. Kwaten carries a great torch which he wields after the manner commanded by the Shushi, or leader. Another carries a bowl of water which he sprinkles with a stick. Keshi scatters parched rice grains, an act of purification. Yoji carries a willow pole about five feet long, which, at a given signal, he breaks in two, while Suzu has a bell which he constantly jingles. Shakujo has a stick with rings at the top, which make a rattling noise as he walks. Tachi has a sword and a Hora conch. The costumes in which these gods appear are peculiar and are intended to be imitations of the robes of the devas. Their headgear is a kind of hat decorated with mirrors, called the *dattan-bo*. These devas keep running noisily about the inner shrine and leave an awe-inspiring impression on the multitude without. Towards the close of the ceremony they all gather around Kwaten who bears the big torch and stand before the image of Kwannon, whereupon Kwaten suddenly strikes the ceiling violently with his torch and then breaks the handle of it in two, scattering fire and sparks in all directions, to the bewildering delight and adoration of the more than 30,000 spectators and worshippers, each one of whom now engages in frantic efforts to secure a piece, however small, of the torch cinders as they fly about everywhere, as each bit, no matter how minute, is believed to have divine power. This weird performance is repeated on each of the last three nights, and is of considerable interest to the student of religion, especially of religious ritual, since it shows a skilful adaptation of various forms adopted from home and foreign religious ceremonies.

LADIES OF FASHION

By K. SHIMOYAMA

AS the Japanese social season approaches the many foreign ladies in Tokyo, especially those connected with the various embassies and legations, must feel from year to year the awkwardness of how to understand and enter into the fashionable life of the capital. Japanese ladies had the same experience when foreign fashions began to be introduced into Japanese social functions during the period when the Europeanization of the nation was at its height. From 1887 to 1895 the imitation of Europe was promoted with great zest. How this was done sometimes proved ludicrous and far-fetched in the extreme. To celebrate the promulgation of the Imperial Constitution it was thought becoming to have a pig-race in which *grandees* amused themselves by chasing these animals, which, when caught, were killed, and dressed by the ladies for the ensuing feast. Even a famous marchioness appeared in the disguise of a peacock with spreading tail and all. The Dowager Princess Mori and the Marchioness Nabeshima and the Marchioness Hachisuka were the great ladies of that period. To-day the leaders of the social set at the capital are the Princess Ichijo, the Countess Terajima, the Countess Ogasawara and their friends; and the Marchioness Inouye, recently back from the Embassy in London, must also be ranked among the queens of Japanese society, not to mention the Viscountess Okabe and the Viscountess Kato.

One of the leaders of Japanese society in the charitable sphere is the Countess Kamei, who does much to promote organizations for poor relief. The young Marchioness Saionji, who is a graduate of the Women's University, is expected to prove a valuable helpmate to her husband in his political aspirations to emulate his venerable father. There are many leaders of fashion among the ladies of old *daimyo* stock; but those of the *kuge* blood, the ladies of the old Court Nobles, are very retiring in their habits and do not show themselves much in fashionable or any other society.

It is a growing custom in Japanese society to have gatherings and reunions of those who were formerly students of the same school or college in their girlhood days. The alumnae of the Peeress' School are much given to this form of entertainment, usually in the spring and autumn, taking advantage of the flowers and leaves in season. The gatherings take place at one of their country villas and are carried out in a modest but ample scale, becoming to the decorum of the highclass Japanese lady.

Frequently now one sees theatre parties of Japanese ladies which indicates a new departure in society; and there are often parties who go to concerts or other musical entertainments. Most of the music on such occasions is on native instruments, the *koto* and the *samisen* for the most part, the latter being accompanied by

music of a more refined order than that usually associated with the instrument. Most of the performers are young ladies of good family, who have distinguished themselves in music. The guests seldom participate, which is a custom demanded by native notions of modesty.

The Japanese woman is seen at her best, however, in her own home; and home parties are the most enjoyable, where the cordial converse of high society is ideally possible. The Japanese wife prides herself on being queen of the home rather than on cutting any prominent figure in the social world or the world of fashion. The idea of a few years ago that modern society demanded the frequent holding of balls and dancing parties has about died out of Japanese society; these fads are always transient and will not return, let us hope. The notion that we must imitate foreigners to win their good will is proving a mistake; and as Japanese ladies are inclined to be conservative, the change is appreciated.

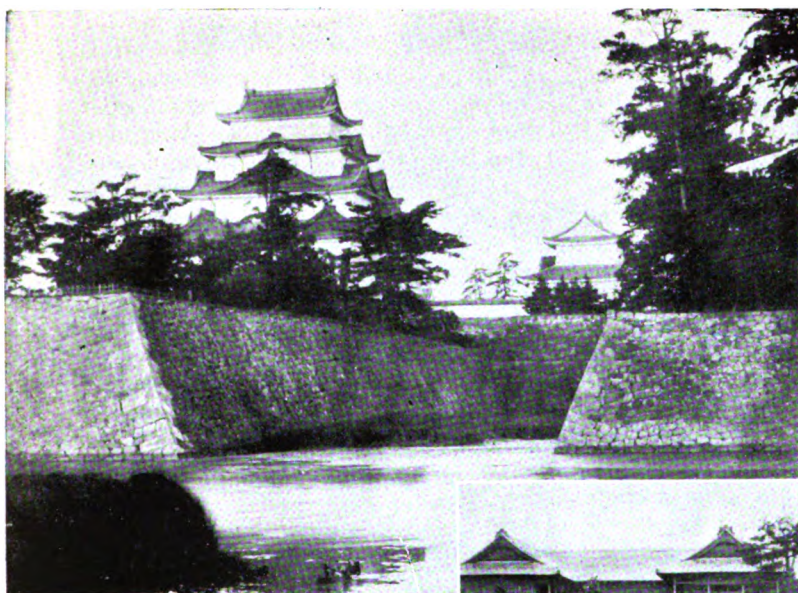
The Japanese lady of high class has a wide range of taste and endeavour; she reads the better class of magazine, and can turn a tune skillfully on the *koto* or piano. The Countess Ogasawara, for example, is an accomplished musician, and an expert in horticulture as well. Lately she has been trying her hand at sculpture and is displaying no meagre talent, much to the delight of her clever husband who is, himself, no mean artist.

Of course in some ways woman the world over is the same: she will talk about dress and discuss the hang of a *kimono* in Japan just the same as her confrère of occidental countries, even to the buttons and means of fastening on her garments. The ladies of the old high-class families like to keep up ancestral

customs, which tends to keep them more at home than would otherwise be the case. The outside world, however, is getting too much for some of them, and will insist on entering the sacred abodes of ancestral exclusion. Not long ago one of the most distinguished princesses of Tokyo even traveled in a street car with her usual attendant, a thing impossible a few years ago. And during the ride the princess heard some remarks about her from passengers who did not know she was in the same car, which happily, and very naturally too, were of anature highly complimentary; for this princess is noted for her modesty and care for others. One of the passengers said to the other: "The Princess is a very magnanimous lady: very liberal indeed; and she is so humble withal, though the wife of the greatest of the *daimyo* families. She even eats hens eggs, a thing one would suppose she would not know the shape of."

To see Japanese ladies of all classes mix up, one goes to the Mitsukoshi Department Store, the Wanamaker's of Japan; and there it will be seen that the wives of the newly rich are far more gorgeously arrayed than the wives of princes and nobles or any of the old high-class families of Japan. The mourning which Japan has been going through for the Emperor Meiji and the Empress Shoken has left a deep mark on Japanese highclass society, and the ladies of this set have not been going out much during the last three years, not even on greet national occasions; while the war in Europe, which leaves many of the Tokyo Embassies in shadow, has also made Japanese high society less demonstrative out of sympathy.

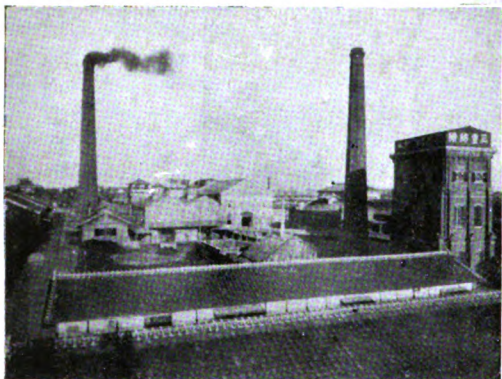




1. NAGOYA DETACHED PALACE

2. AICHI PREFECTURAL OFFICE 3. NAGOYA MUNICIPAL OFFICE

4. HEADQUARTERS OF THIRD ARMY DIVISION 5. NAGOYA HARBOUR



1. MIYE SPINNING COMPANY
2. NIPPON CARRIAGE COMPANY
3. HONGANJI TEMPLE
4. NANATSU TEMPLE
5. ENTRANCE TO NAKAMURA PARK
6. JAPAN POTTERY COMPANY

CITY OF NAGOYA

By F. KASHIMA

NAGOYA, the largest town in the province of Owari, lies midway between the two great cities of Tokyo and Osaka, and is itself now a great commercial and industrial center. Its ambitious citizens are wont to call it the *Chukyo*, or mid-capital, of the empire, as against Tokyo, the eastern capital, and Kyoto, the western capital. In rate of expansion Nagoya now ranks next after Kobe, Yokohama and Moji.

In medaeval times the site was a spacious plain and sparsely populated, the community centering around Kiyosu where the great Oda Nobunaga had a seat. When Tokugawa Ieyasu brought the whole country under his sway he made Yoshinao, one of his sons, lord of the province of Owari; and this young lord erected a great castle on the plains, which soon began to attract population from Kiyosu. That was in 1607. In fifty years from that time the place had a population of 54,000; and thus the city of Nagoya began. The Owari clan, being related to the Tokugawa shoguns, was always one of the most powerful. When the clan was abolished in 1871 Owari became one of the prefectures of the empire. In 1889 the population of Nagoya had grown to 160,000; and to-day it is over 450,000.

The city of Nagoya is divided into four wards, known as the east, west, south and central wards. The development of the place has been for the most part of a commercial and industrial nature. Its central position and easy facilities of communication by rail and sea have also assisted in its advancement; while its flat plain affords attractive sites for the erection of great manufacturing works. One of the more important companies now located in Nagoya is the Nippon Sharyo Seizo Kaisha, (the Japan Car Works), which was established in 1896 with a

capital of 1,200,000 *yen*, and now employs some 600 hands. It is chiefly engaged in turning out railway cars, the annual turnout being valued at about 1,100,000 *yen*. There is also a branch of the Miye Spinning Company, founded in 1889 with a capital of 10,250,000 *yen*; it is engaged in spinning cotton yarns and weaving cotton cloth. The mill employs some 2,000 hands and its annual output is valued at 3,000,000 *yen*. At Nagoya is also situated the Suzuki Violin Factory, which was established in 1887 and now employs 150 hands, turning out goods to the value of 100,000 *yen* a year. The violins made at this factory are noted for their high quality and cheapness, and are now being exported in large and increasing quantities to the United States. Another big factory is the Nippon Toki Kaisha, (the Japan Pottery Company), which was organized in 1904 with a capital of 200,000 *yen*. This establishment employs about 2,000 hands and makes a hard, white pottery that is peculiar to itself, the annual output being valued at about 140,000 *yen*. There are many prosperous business firms in Nagoya, too numerous to make reference to individually.

One of the leading staples of the city's industrial activity is textiles the annual value of which is over 5,000,000 *yen*, the

exports going chiefly to China and India. The principal varieties are silk and cotton tissues and mixtures. There are some 5,000 persons so engaged and they employ over 11,000 hands. The annual production of pottery for the city is valued at about 3,800,000 *yen*, with 60 factories and 4,500 workmen. Most of the pottery goes to Europe, America and Australia. The total annual output of cotton goods is valued at 7,500,000 *yen*. Native *geta* represent 2,400,000 *yen*; confections 1,240,000 *yen*; clocks 850,000 *yen*; fans 300,000 *yen*; cloisonne ware 370,000; straw and chip braid 230,000; lanterns 200,000; toys 300,000; hosiery 800,000; lacquer ware 600,000 and so on. Most of the exports from Nagoya go through Osaka or Yokohama and so in foreign trade the city makes a poor showing. The chief local export houses are Messrs Winckler & Co, Messrs Carlowitz & Co. and the Nippon Toki Kaisha.

The harbour of Nagoya lies southward from the city, facing the bay of Ise, and as yet does not afford accomodation to ships larger than 5,000 tons. Though the harbour cost some 2,860,000 *yen* to construct, it is not quite big enough for the purposes of the city. A sum of 1,990,000 *yen* further is being now ex-

pendent on it. The tonnage entering the harbour in 1907 was no more than 100,000, but last year it was 580,000. Not much is expected from Nagoya harbour as a haven for ships, as the bottom is shallow and sandy, but the city is doing its best to effect important improvements.

Among the principal buildings of the city are the Aichi Prefectural Office, the Headquarters of the Third Imperial Army Division and the Nagoya Appeal Court. The city also has a Polytechnic High School and a National High School. The most interesting building, of course, is the celebrated Nagoya castle, which has an Imperial Detached Palace. Tsuruma Park lies toward the east end of the city, and originated with the grounds set apart for the tenth Kwansai Exhibition in 1909. Nakamura park is westward of the city and is famous as the locality where the great Toyotomi Hideyoshi and Kato Kiyomasa were born. In the grounds is a shrine dedicated to the spirit of Hideyoshi, founded in 1897, in commemoration of the three hundredth anniversary of the hero's death. The shrine has some relics of the great man's boyhood.

Toward the west of the city stands the Toshō shrine dedicated to the spirit of Tokugawa Ieyasu and his son Yashinao,

the latter being the first lord of Owari. It was formerly on the grounds of Nagoya castle, but was removed to the present site in 1876, when the castle became a military establishment. The gate and main building of the shrine are old, having come down from the Genna era. The day of the patronal festival is April 17, when nine great festival cars join the processions of warriors along the streets. Needless to say the festival is somewhat simpler to-day than in the days of clan splendour; yet it is still regarded as a festival of the whole city.

The Hijiye shrine has a festival on August 15th, when another important procession of god-cars takes place. Wakamiya shrine is in the central ward of the city, and is dedicated to the spirit of the emperors Jintoku and Ojin as well as to Takeshiuchi-no-sukune. The shrine was removed to its present site in the Keicho era and was rebuilt in 1664 since which time the present structure has been standing. The spirit of this shrine is the communal deity of the whole city. The fête days are on May 15th and 16th when the entire city is in holiday attire.

The Hosho temple has the Osu Kwanon and belongs to the Shingon sect of Buddhism. Originally it was at Otsu in the province of Mino but was removed

to Nagoya as the place assumed a position of greater importance. This is one of the busiest centers of traffic in Nagoya and shows how the local lord endeavored to have the capital surround the sacred shrine, where it could be thronged with worshipers day and night. This shrine is the "Asakusa" of Nagoya. Chofuku temple, sometimes called Nanatsu-dera, also belongs to the Shingon sect. It was founded by Gyoki and has a fine image of Amida. The temple was removed to Nagoya from Nanatsu-dera-mura in the province of Mino in the Keicho era and is famous for its complete collection of Buddhist sacred books, thought to be so rare as to be designated a national treasure.

There is in Nagoya also a branch of the great Hongwanji at Kyoto, which was removed here from Kiyosu when Nagoya became the clan capital. The buildings as well as the main gateway are imposing and splendid. In spring great crowds come to see the plum blossoms at the third gate, known as Sammon. The Kenchu temple is in the eastward of the

city and belongs to the Jodo sect; it has an image of Amitobha and was erected by lord Mitsumoto, the local *daimyo*, in 1648 in memory of the first lord, his father. It has long been the family temple of the Bishu branch of the Tokugawa family and has many imposing trees surrounding it. Nagoya has many more interesting temples but we cannot give them notice.

The famous castle has been so often described and illustrated that it is not necessary to make more than passing reference to it here. No one approaching the city can fail to be struck by its unique and imposing proportions rising solemnly above the northern section of the city, with the two noted golden dolphins still gamely lifting their tails from the horns of the tower. None one would suppose the dolphins were 48 feet long, but they are; and they were erected in that position to prevent fire, the fish being regarded as sacred and a master of water, of which the god of fire is in constant terror. The old castle, a monument of the genius of the great Kato Kiyomasa, will remain an ornament to Nagoya city for ever.



TRAINING EMIGRANTS

By K. TAKEMURA

RECENTLY the Japan Emigration Society established a school at Yokohama for the purpose of training emigrants for the countries they expect to settle in abroad. The instruction is free, as the main purpose of the institution is to encourage emigration by fitting the candidates for the work they intend taking up abroad as well as teaching them the customs of the foreign country they aim to reach. The president of the school is Marquis Okuma, with Dr. Soyeda as vice-president, and many distinguished persons as sympathizers and promoters. The present principal of the school is Mr. S. Nagata who is entrusted with the management of all matters connected with it; and one of the chief advisers is Mr. T. Kurachi, formerly vice-Minister of Foreign Affairs.

Of course the *raison d'être* of the institution is at once apparent to any one familiar with the experience of Japanese immigrants abroad. Japanese immigration for some years now has been anything but reassuring. The Japanese emigrant is practically excluded from the United States and Australia. The number willing to go to Korea and Manchuria is very unsatisfactory; and few are ready to go south, while in South China and India there are no Japanese immigrants to speak of. The number proceeding to Brazil has of late increased, but the outflow does little to relieve congestion.

The causes retarding Japanese emigration are various. In America they are mostly of a political and economic nature. The Japanese are mistrusted by the politicians, and they are disliked by their labour rivals, though as workers the Japanese are more sought by employers than those of other nationalities. Differences of religion and race also play, some part in obstructing Japanese emigration. The new emigration school has been established with a view to lessening the objectionable traits that hinder the welcome of Japanese emigrants abroad. It is felt that if the Japanese emigrant were better prepared to mix with Americans and assimilate their habits and customs, he might be more welcomed amongst them. In the past most of the Japanese migrating to the United States have been quite ignorant of life and manners in that country. Naturally they often offended the tastes and instincts of the people they mingled with. These violations of what is considered good taste and good morals were reasonably objected to by Americans. Many of our lower classes have little or no idea of manners and sanitation; and the women are even more ignorant than the men. They have no notion how to deal with hygiene and how to treat or avoid disease. As to bringing up children their notions are also very primitive. Of course these defects prove very disadvantageous to them in being received in other countries.

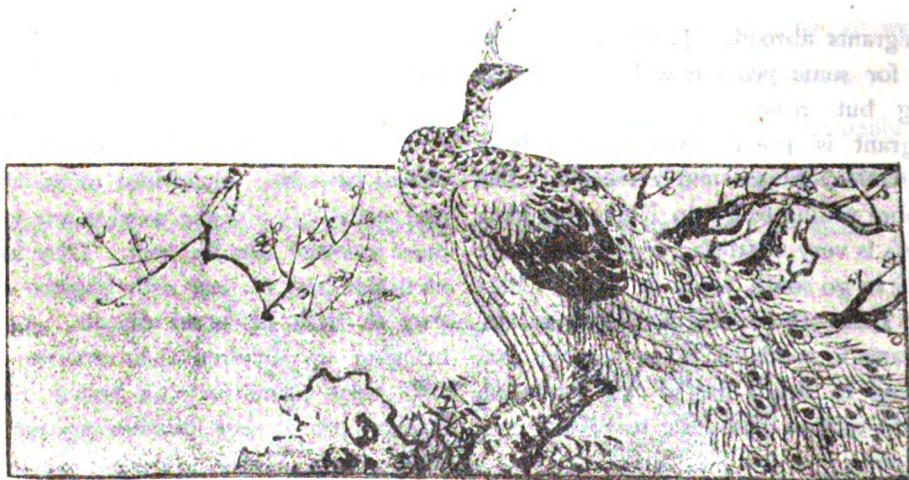
It is hoped that the new emigration school will help to obviate these objections.

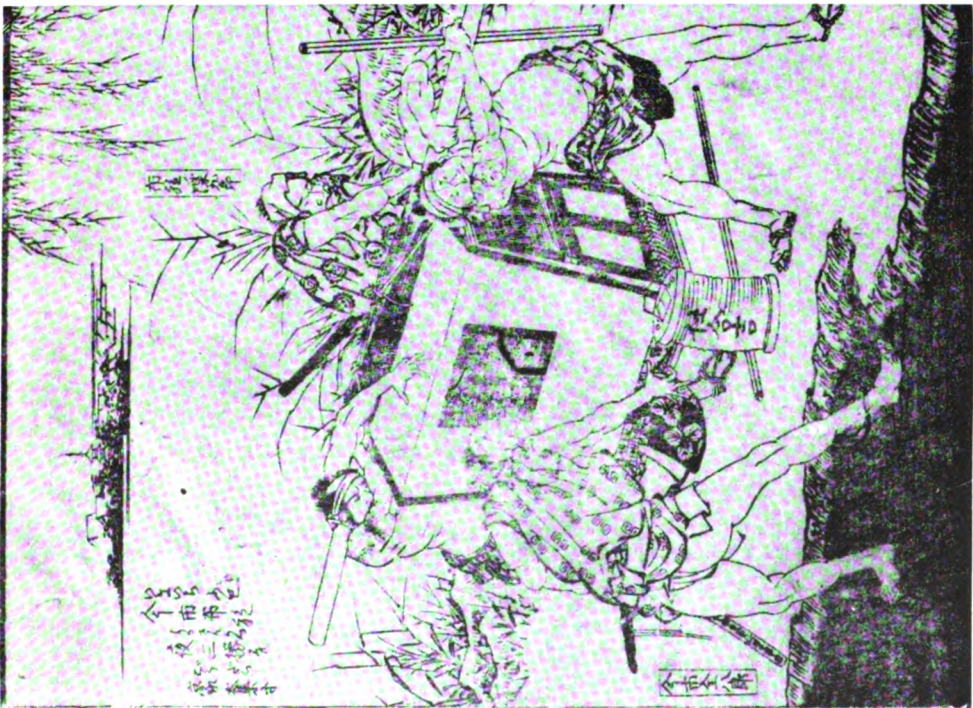
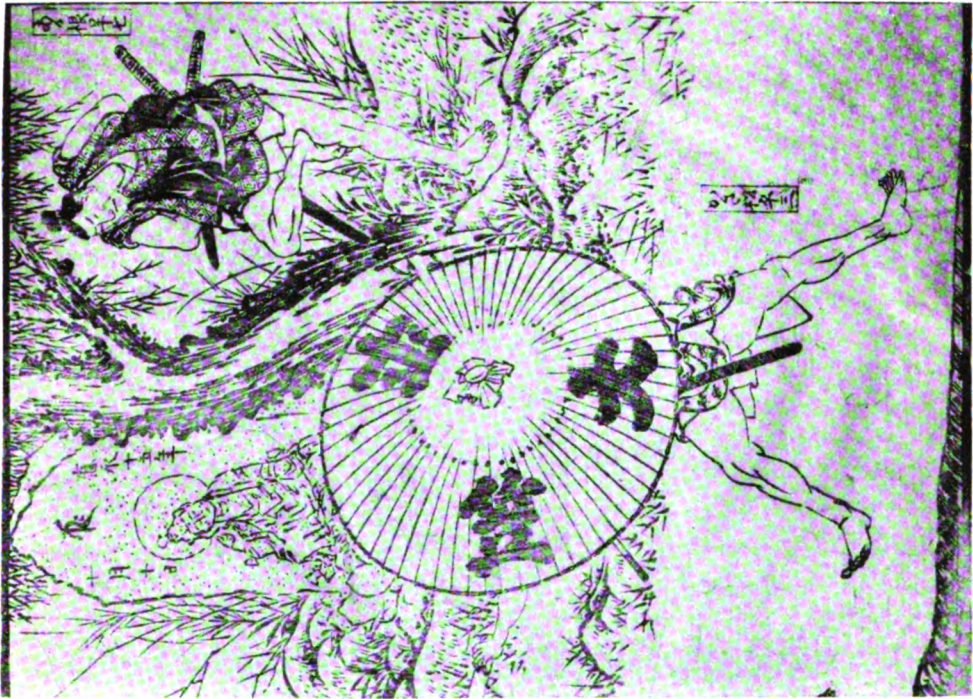
The school gives instruction in foreign languages, manners, customs, sanitation, philosophy, ethics and all the knowledge considered necessary or useful to emigrants. In ethics they receive instruction six hours a week; and as many hours in foreign manners and etiquette. The chief languages now taught are English and Spanish, so as to fit the students for emigration to America and South America. The instruction in each language is six hours a week. They are also taught household management and foreign cooking, as well as laundry work.

Most of the students are those waiting for their ship to sail, which usually gives them a week or two at the school; so that the time formerly wasted in visiting about the town is now usefully occupied in preparation for a better welcome abroad. To believe that in the short periods they have for study at the school they will receive all the essentials of an education for life abroad is

perhaps too much, but they get help that is better than nothing. The students may enter or leave any time, as the same lessons are frequently repeated. The school hours are from 9 a.m. to 3 p.m. daily except Sunday. The building used is the old Yokomama railway station, which is one of the most historic foreign structures in Yokohama, having been built in 1873 when the first railway between Tokyo and that city was opened. The building is now devoted to class rooms and club room for emigrants. Models of foreign beds, furniture and utensils are to be seen there, so as to familiarize emigrants with what they may expect to see abroad. The emigrants are taught how to make beds, and how to dress in foreign style, as well as the numerous other matters connected with proper foreign housekeeping.

At present the number of students attending is 187 men and 106 women who are destined for Peru, America, Hawaii, Canada, Mexico, and Argentina.





FUSE AND IMAICHI TAKING AWAY SANKATSU



HANSHICHI RUNS OFF WITH SANKATSU



KASAMATSU FIGHTS IMAICHI

OSAN AND HANSHICHI

A NOVEL

By BAKIN

(TRANSLATED BY DR. J. INGRAM BRYAN AND PROFESSOR SHIN-ICHI TAKAKI)

X

A NIGHT RIDE

THE illness of Hanshichi kept him confined at his lodgings in the village of Gojo for about thirty days. Toward the latter part of this period he was told that the two scamps, Imaichi Zenpachiro and Fuse Chôkuro, were encouraging his young master in the pursuit of unlawful pleasures by inviting dancing girls to his house. At this Hanshichi was somewhat surprised and ventured to expostulate with the young lord. But being still weak from his recent illness Hanshichi could not see his master as often as he wished. He was so anxious about the matter, however, that he resolved to follow it up carefully.

On toward the middle of August, as he was beginning to feel recovered, he was thinking one day, after having sent his servant on an errand to Nara, that it would be a good chance to call on his young master. As he was pondering over the matter and feeling rather depressed, his eye chanced to fall on a little bag hanging on a post. "Why," thought he to himself, "this is the charm-bag that Osan used to have, given her by my departed mother on the day of my mother's death. Osan gave it to me and I gave her one of mine in return. When

I think of the day we exchanged charm-bags it all seems like a dream. I remember how my mother warned me at that time that I must try to find the mother of Osan, should I ever come to Kyoto. Probably that mother is no more; nor do I even know where poor Osan is. Indeed there seems little use to search now."

As Hanshichi thus dreamed, a visitor arrived, who proved to be a retainer of the same province, Atsukura Tomoharu by name. He asked Hanshichi about his illness, and scarcely waiting for an answer, went on to relate how the young master, Yoshiwaka, was continually sending letters signed by the three names, Zenpachi, Chôkuro and Hanshichi, demanding more money of his father, who had grown suspicious and ordered Atsukura to come to the capital to make inquiries. So the latter had proceeded to the capital in secret and had been keeping an eye on the behaviors of the young lord for some time and had satisfied himself that the young man's conduct was not all that it should be. The young lord had been inviting *geisha* every day to his apartments on the advice of Zenpachi and Chôkuro and was even contemplating taking a dancing girl named Sankatsu as his mistress, being ready to pay a large sum of money for her. When Atsukura

informed his master of this, the old man said he knew all about it, but they must be careful lest it should come to the ears of the Shogun, Ashikaga, which would be the ruin of the family. The old daimyo was very angry and said he would immediately proceed to the capital and bring back Yoshiwaka and behead him; and that was why Atsukura had come to see Hanshichi.

Hanshichi was greatly surprised and grieved to hear this account of his young lord and the punishment that awaited him. He explained to Atsukura that although he had himself heard something of what Yoshiwaka had been doing, he was unable to look after him properly owing to severe illness. Hanshichi had, however, heard nothing of the young lord's requests for more money. Hanshichi had no doubt that it was the rascals, Zenpachi and Chôkuro, who had led the young lord to indulge in questionable pleasures, involving himself innocently in their conduct. Thus Hanshichi roundly denounced the traitors and showed Atsukura how it all happened.

Atsukura admitted that, though the name of Hanshichi was on the letters sent to the old daimyo, the writing was not his, and that therefore he would probably be able to clear himself of any connection with the plot. Atsukura explained, however, that there was no excuse for the misconduct of the young lord. There was only one way for him to escape, and that was to find a substitute to die vicariously for him and thus expiate his crime. There was little probability of finding any one to do that.

On hearing this Hanshichi advanced and said: "What are the conditions? I myself will accept them! Inform me at once!"

"You cannot undertake such a sacrifice unless you are ready to bear the bad name of your young master," replied Atsukura. "Are you willing to do exactly as commanded in connection with the affair?"

"Well," said Hanshichi, "I don't know yet what would be expected of me. What do you propose? If I can take over the blame from my young master and answer for his offence so as to redeem him from death, I should not mind being called disloyal or wicked. Indeed I should then be most loyal to my master."

"Then I will inform you what to do," said Atsukura. "To-night you must kidnap Sankatsu by any means you may devise, and take refuge with her in some place unknown. During the night I will return to Nara, taking with me the young Lord Yoshiwaka, and I will assure the old daimyo that the young man had nothing to do with the rumours about him and that the whole thing arose out of the affection of Hanshichi for the dancing girl. Hanshichi had tried to lay the blame on the young lord but when the whole thing was found out he had eloped with Sankatsu.....If I tell the old daimyo this he will allow his anger against the young lord to subside and there will be a perfect reconciliation between father and son. Indeed so desirable a conclusion of the unfortunate affair would be both a public and a private benefaction. After a few years I may be able to inform the old daimyo just how it all happened and then your loyalty will appear, and you will be restored to the highest honour."

"Very well," said Hanshichi; "I will undertake it. But as I am already betrothed to a girl, it will not be proper for me to live with Sankatsu. As Osan, the

girl to whom I was betrothed, was carried off by a beast, my father married me to a girl named Sonohana, though it was a marriage only in name. At any rate it is impossible for me to steal a girl and live with her. The only way out of it is for me to kill both Sankatsu and myself."

To this suggestion Atsukura offered objection; it would be a foul crime to slay a woman who was in no way at fault. But Hanshichi could see no other alternative. Atsukura was deeply impressed with Hanshichi's loyalty to his betrothed Osan, and so he said no more.

The brief autumn day hastened to its close. Soon after he separated from Atsukura Hanshichi left his lodgings. The night was dark, the moon, which should have otherwise appeared, being covered with heavy clouds.

In the meantime the two rascals, Zenpachi and Chôkuro, who had strangled the servant of the Governor, hired two men whom they knew, Sokuhei and Kyakuhei, to bring a palanquin and become their confidants. Chôkuro put on the dress of the man he had killed and went to the house of Kasamatsu Heizo to get Sankatsu.

"I am from the Governor's," said he boldly at the door. "Let Sankatsu make haste and come along."

Heizo happened not to be in just then; but Sankatsu at once got ready and seated herself in the palanquin, knowing that she was to serve a noble family and must hurry. The palanquin was at once borne off with great speed from the door.

A little time afterwards Hanshichi, who knew nothing of what had happened, arrived at the house of Heizo. The gate he found closed and all was quite still. He made inquiries at the next house and was told that Sankatsu had left the house in a palanquin just a moment ago. Hanshichi set out in pursuit.

On his way home that night Heizo, the foster-father of Sankatsu, came upon a palanquin passing near the dry bed of the river Sanjo, and he wondered why the

carriers hurried so. As he came nearer to it he casually swung his lantern near the door to catch a glimpse of the occupant, when his eye caught sight of the embroidery on a bit of the lady's skirt that was protruding; and he knew that the needlework was none other than from the hand of Sankatsu. He then cast his lantern toward the bearers and they struck him as suspicious characters; and the samurai who accompanied the palanquin seemed someone Heizo had seen before. Was he not the very man who had called at the house of Heizo that afternoon to engage Sankatsu for the Governor's party? Heizo, therefore, ordered the bearers to stop, and demanded of them where they were going.

The only answer he got was that he should not be so rude as to interrupt the progress of a palanquin sent by the Governor.

"But this is not the way to reach the house of the Governor," said Heizo, at the same time seizing the palanquin and preventing them going further.

At this Chôkuro became very angry and made as if to strike Heizo; but the latter snatched a pole from the hand of one of the bearers and knocked Chôkuro down on the spot, first knocking out a bearer who attempted to interfere. The other bearer, Kyakuhei, then attacked him, but him also Heizo did for in short order. While Zenpachi and Heizo were now having it hand with swords Chôkuro tried to get Sankatsu out of the palanquin. She was scared and began to scream, but this he quickly stopped by stuffing a towel into her mouth. Chôkuro was about to carry off the prize on his shoulder when a samurai happened to come up. The samurai proved to be no other than Hanshichi. Seeing what was up, Hanshichi dealt Chôkuro a deadly blow on the head and sent him unconscious to the ground. He then lifted Sankatsu to his shoulder and disappeared, no one could tell where.

XI

MORNING BREEZE ON MAKUZU FIELD

It is evident that Chôkuro and Zenpachi were worsted in the attempt to abduct Sankatsu. The fair lady had been taken from them and carried away by a samurai to parts unknown. They felt as disappointed as a dog that scents a quail and just as he is about lay his paw on it, finds it is not there, having been snatched away by a falcon. The two fellows started on the track of Hanshichi, but the hour was late and the night dark, and they reached only the Makuzu field just at dawn. There they fell in with police sent out to get them, were at once bound and brought back. The captain of the officers turned out to be Sotaro, son of Arimatsu Tenzen.

"You disloyal wretches," said Sotaro, frowning at them as they stood worn out and stupid before him, "you have led our young master into all sorts of evil, going with gay women and obtaining money from home by fraud; and now you have strangled the servant of the Governor and kidnapped Sankatsu! How can you hope to escape the dire punishment justly due you?"

"We are not guilty of the crimes with which you charge us," they shouted with a sneer. "Where is the evidence?"

"Come, Zudahei!" commanded Sotaro, laughing. At the word, the man whom Chôkuro had attempted to strangle but who had recovered consciousness, appeared from among the trees; and then Sotaro pointed to him as the servant of the Governor and to his clothes which Chôkuro was still wearing; and so the two criminals were led away.

As Sotaro handed back to the servant of the Governor the clothes taken back from Chôkuro, he advised the man to say nothing about the episode to the Governor, for if it came to his ears the old daimyo who was their master might in some way suffer, and that would entail calamity on them as well. He assured the man that he would take the criminals back to the province of lord Junsho where they would be punished strictly according to their deserts.

To this advice the man resolved to

adhere, well knowing that if he let the story out, people would put a bad meaning on it and say that he was in some way to blame or he would not have been stripped and strangled half to death. It was a time when it was better not to get oneself talked about in that way. So Zudahei departed to his master the Governor, and Sotaro set out with his charge for Nara.

As for Heizo, the foster-father to Sankatsu, he was proud that he had been able to defeat the rascals at the river bed that night while they were trying to get away with his daughter; but now that she was gone, after all, he could not be happy. Officers of the law came and examined the dead bodies of the two palanquin bearers and began to search for the one who had killed them.

Heizo thought to himself that it would be very easy for him just to go to the officers and tell how the whole thing happened, but it would be quite a difficult thing for him to explain what had become of Sankatsu. He had no tangible evidence in his favour. How the law would view his story he did not know. He felt that some evidence to establish his innocence would be necessary. No doubt the man who had carried off Sankatsu would have no easy time of it with her, for she was not one to yield readily to evil. As for Heizo the best thing would be to betake himself secretly away and await the turn of events. No doubt Sankatsu would turn up and then all would be clear.

Heizo, therefore, did not return to his house, but sought refuge at a spot near the village of Uji. There he heard the whole episode talked about constantly. He learned that the palanquin bearers whom he had killed, were notorious villains and the people were demanding that no attention be paid by the law to the man that slew them as it was good job well done. This attitude of the public set the mind of Heizo somewhat at ease. But he was very miserable, having left the capital suddenly and without money. All he could do was to go about in the poor garb of a pilgrim, his head covered with a big, broad hat and a wooden bowl in his hand to collect alms from house to house.

FIGURED MATTING

By M. HACHIYA

ONE of the most important of Japanese modern industries is the manufacture of rush matting for export abroad. The matting is woven from the rushes or reeds of which the ordinary Japanese matting is made, but is usually figured or in patterns of varied design, sometimes flowers and sometimes figures of mathematical outline.

One of the names closely associated with improvement in the manufacture of matting is that of Mr. Izozaki Minki of Chayamachi, who in 1876 began to make plans for bringing about reforms in the industry. The *kinkan mushiro*, or brocade matting, as it was called, owes much to his perseverance and ingenuity. He introduced samples of his new production to foreign exporters at Kobe, but little notice was taken of the commodity at first. Mr. Hamada Tokuzo of Kobe, however, sent a few samples to Europe and America, in consequence of which a large order was received from England; and this was the beginning of the exportation of Japanese figured matting.

In 1881 such business promoters as Mr. Fujiwara Joshichi began to devote much attention to the matting trade, and especially how to improve the quality of the export and finally a machine was invented for weaving the matting. From that time the goods began to be known as *aya-mushiro*; and the number of patterns turned out, largely increased. At present the *hana goza*, or flowered matting, is most important, some 12,300 families being engaged in the production of it, the total number of hands so occupied being about 31,400; and the number of dealers some 1,300.

While figured matting is now made in many provinces of Japan, most of the

best quality comes from the prefectures of Okayama, Fukuoka, Hiroshima and Kagawa. The firms engaged in the business of flowered matting may be divided into five classes. There are the factories that turn out matting; and the farmers that give off-time to the making of matting, assisted by members of their families between times, such houses being scattered all over the country. Then there are numerous middle-men who act as agents between the numerous producers and dealers: matting brokers, they are; most of whom have weaving going on their own account. Others of them attend to the business of dyeing the rushes for weaving the patterns, or they supply weaving machines to those who work for them. The regular matting manufacturers do not use these brokers or middle men. The agents who undertake the sale of matting form another class. These *tonya*, or wholesale dealers, sell to the *boekisho*, or exporters to foreign countries. Some of them export directly and some sell to foreign agents in the open ports, these being known as *uri-tomisho*. Again there are matting makers who print the patterns and designs on the matting instead of weaving the colours in, a process that enables them to sell cheaply. This kind of matting cannot, of course, be compared with the real *hana-gosa* with the patterns woven in: it is the difference between cheap cotton print and damask or brocade.

Most of the matting export is in the hands of the foreign merchants with offices at Kobe or Yokohama; but in recent years Japanese firms have been entering more and more into the export of matting, and now do quite a considerable trade. There must be at least 300 firms now engaged in the export of figured matting.

The matting is in three widths known as the ordinary, the broad and the narrow, the ordinary being about a yard wide, after the manner of woolen carpet, the broad being wide like linoleum, and the narrow like ordinary carpet in width.

The following are the statistics for matting exports for three years:

1912	¥2,882,142
1913	2,991,552
1914	1,712,870

The recent decline in exports of matting is due to a change of taste prevailing abroad, that does not fancy straw matting for floors. In America many householders have come to fancy that the dust from straw or rush matting causes irritation to the respiratory organs, producing a kind of hay fever; and in any case some foreigners do not like the odour of rush matting in a room. At all events the matting market has been growing more and more depressed, especially since the outbreak of the war in Europe, which enhanced the cost of dyeing. In the last year the trade in matting has fallen off to the extent of over a million *yen*. Exports of matting reached their highest figure in 1902 when the value for the year was ¥6,770,000, from which period decline has been steady. The first blow came with an alteration in the American customs duty, and although the rate has been favourably modified the trade has never since recovered. Formerly it was the foreign custom to cover the whole floor with matting, but recently the fashion has come in to make a square for the center of the floor, thus reducing the quantity of matting required.

Kobe is the leading port for the export of figured matting, as that port is nearest the great producing districts. Kobe was also the pioneer in introducing the matting abroad and had a good lead in the business, and finally almost the monopoly. Matting dealers can consequently usually do better by sending their goods to Kobe, even from places as far away as Fukuoka, whereas the natural port of despatch would be Moji or Nagasaki. Winter is the best season for exporting figured matting, the trade running on well into the spring, so as to have the goods

on sale for summer use. The greater volume of exports goes to the United States, which takes matting to the value of over a million *yen* a year, or sixty per cent of the total export. England comes next with 210,000 *yen* in 1914; and China next with 130,000 *yen* in the same year. The Chinese use the matting for various purposes, such as cutting up into small mats, bench covers, and pillow covers; for which purposes they prefer matting figured with peony flowers or chrysanthemums.

To ensure standard quality the Japanese Government has established a conditioning office for examining exports of matting, so as to preclude the export of inferior manufactures; for there is no doubt that the unscrupulous exporters have greatly injured the trade in the past. There is a great difference in the quality of the rushes used in weaving the matting, and dishonest manufacturers might easily deceive the public for a time, if not closely watched. The longer rushes have to be carefully selected for foreign exports, the shorter ones being used only for domestic matting.

The rush from which the matting is made has been indigenous to Japan from time immemorial. In Japanese history there is mention of the Empress Jingō, of mythological fame, requesting her attendants to make mats of these rushes for her Majesty's convenience while traveling, the rush then being known as *kibi*, which was seen to be covering large stretches of wild ground. As the seat of a noble personage is known as *goza*, all matting for the floor is called *goza* by the Japanese; and the districts now covered by Okayama were formerly known as the *kibi* districts, taken to represent the provinces of Bizen, Bitchu and Bingo, where the soil is well suited to growing the reeds for matting, as they like a marshy or wet land. Much care is now taken in growing the rush for matting purposes; some transplant from the wild roots in March and April; and when the reed is cut off for use, the root will grow again for the next season. Some transplant it to the paddy fields in August and September. It is a form a cultivation that requires no seed-sowing.



MURDER WILL OUT

IN the era of Bunkyo, that is shortly after the year 1861, there lived at Kasumigaseki, near the present Hibiya Park, in Tokyo, a *katamoto*, or vassal of the *shogun*, named Yebara Keisuke, whose younger sister married a friend named Hayashi Hayato with an estate at Iidamachi near Kudanzaka. The marriage proved a happy one; and in time a son was born to the young couple. Thus life went on uneventfully for five years.

One day the wife suddenly appeared at her brother's house and requested him to procure for her a divorce from her husband. At this Ebara Keisuke was greatly astonished and said:

"You have been living happily together for five years now. Why, this request of yours is like a bolt from the blue! What can have happened? I pray you, tell me!"

To this interrogation the lady kept silence, simply asserting that she could no longer live with Hayashi. After some further persuasion, however, she confessed and said:

"I have been living peacefully and happily with Hayashi for five years; but

about ten days ago, at midnight, I saw something sitting just beyond my night-lamp (*andon*) and it called my name faintly. As my eyes became more awakened and I could see more plainly, I perceived that the object was a damsel of about 18 or 20 years of age. Her hair was hishevelled and her face was pale and her whole body seemed to be wet. The girl moved slowly toward my bed and said: 'Oh, a thousand pardons, but do have pity on me!' At this I became terrified and shut my eyes; and when I opened them the lamp had gone out. The woman had disappeared. And the child on my bosom grew so terrified that it screamed as if in nightmare, exclaiming, 'Ghost! ghost! ghost! I'm frightened!' I am frightened!' I tried to forget it, but could not, as the scene is repeated every night and I am unable longer to endure it. Every time my child awakes and cries those terrible words I am undone. The child now even knows the name of the ghost, and calls her 'Sue! Sue!' The thing has now gone on for ten nights and I cannot stand it."

"That is indeed very strange," agreed the brother. "But you are the daughter of a *samurai* and should have no fear of ghosts. Such superstitious nonsense is beneath a sensible woman."

The wife, however, refused to be comforted by the words of her brother; so Ebara Keisuke visited Hayashi Hayato, his brother-in-law, and frankly related the whole matter. The husband appeared as much astonished to hear it as Ebara himself was. He told Ebara that he was born in the present house and had lived there nearly 30 years, and had never seen anything unusual. He asked, however, to be given time to make inquiries.

Hayashi, thereupon, summoned all the servants, male and female, and asked them if they remembered anything ever happening in connection with the house; such as a violent death or the like. They looked at one another in some surprise and replied that they knew of nothing. They suggested, however, that as the young woman, seen by the mistress was soaked with water she must have been drowned; and so they resolved to dredge the big pond in the garden and see what could be found.

The pond was regarded as the abode of frogs and lizards and various repulsive reptiles and no one knew much of its contents. As preparations were all ready for the searching of the pond, the grandmother of the house came forward with her beads and began to recite the rosary, saying the *Nam Butsu* for the peace of the troubled spirit.

As the old lady came to the edge of the veranada she cried out and said:

"You need not dredge the pond! I will confess all!"

The servants and workmen were struck dumb. The old woman broke the silence and proceeded:

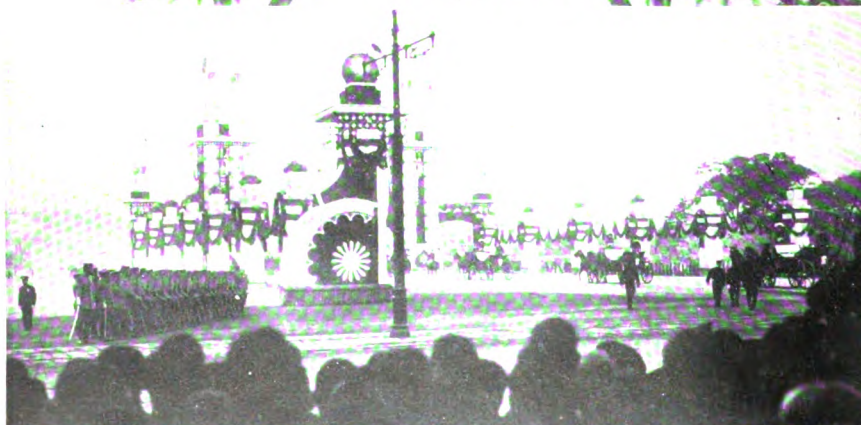
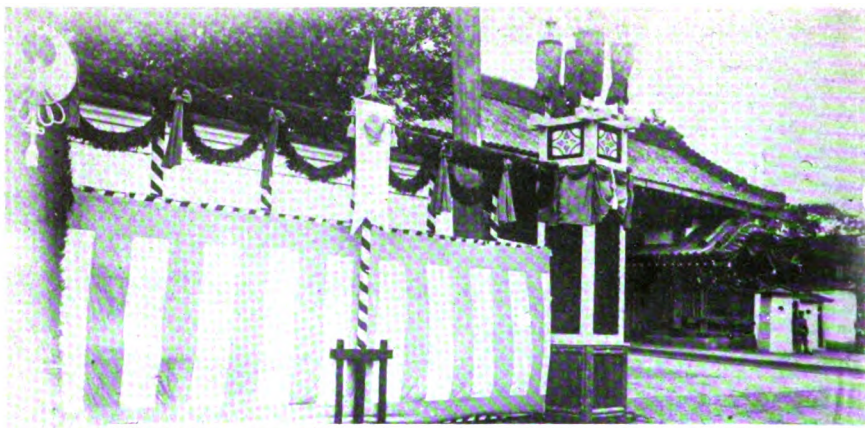
"I am at last convinced that all wicked acts do avenge themselves! I will reveal the whole, dreadful story to you. My poor husband, the father of Hayashi Hayato, the present head of this house,

once had *liaison* with one of the servant-maids, and when it came to my knowledge, I was indignant and jealous beyond measure. When he was absent one day I had the girl taken out in the garden and scourged within an inch of her life; and she was so agonized and humiliated that she jumped into the pond and drowned herself. One was allowed to deal thus with offending servants in those days. The body was taken to her parents as that of one drowned, and there was nothing more about it. In time my wayward husband died and one of his sons died too; the present lord is my grandson. The drowned girl's name was Sue; it is very strange that the baby should know her name: very strange indeed! It is certainly the ghost of Sue that has been making its appearance to plague the wife of the present master of the house. It is fifty years ago now since it all happened, but wrong demands redress."

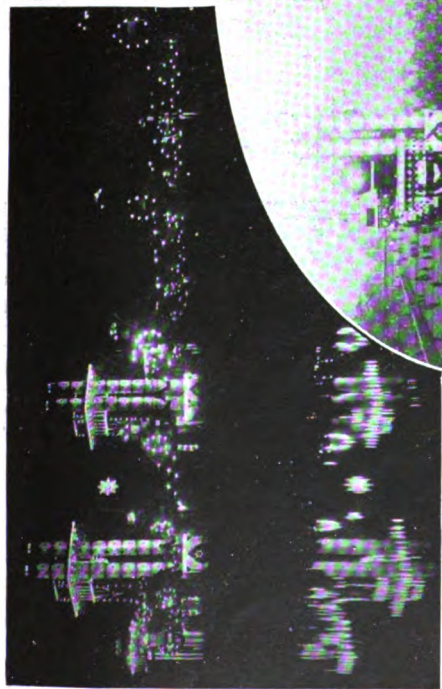
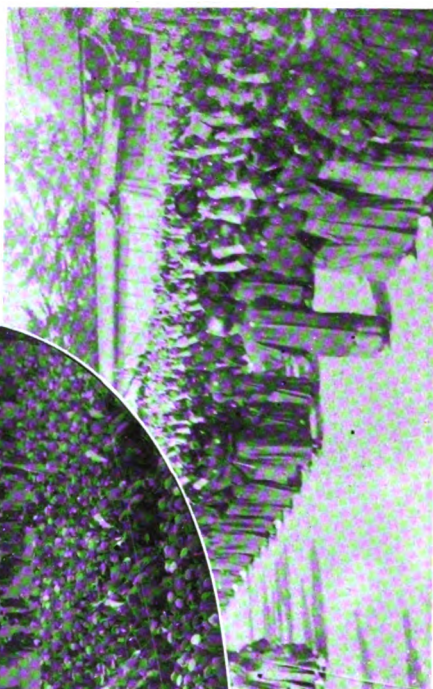
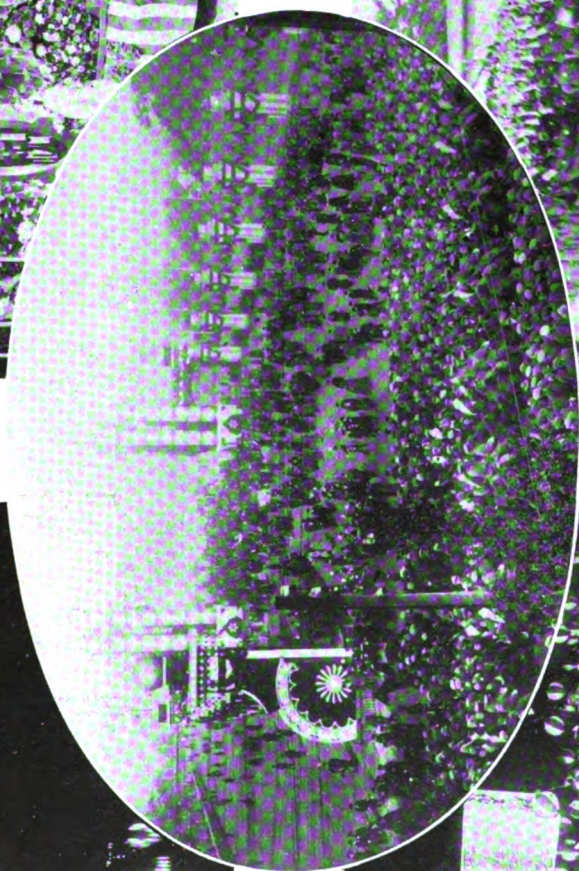
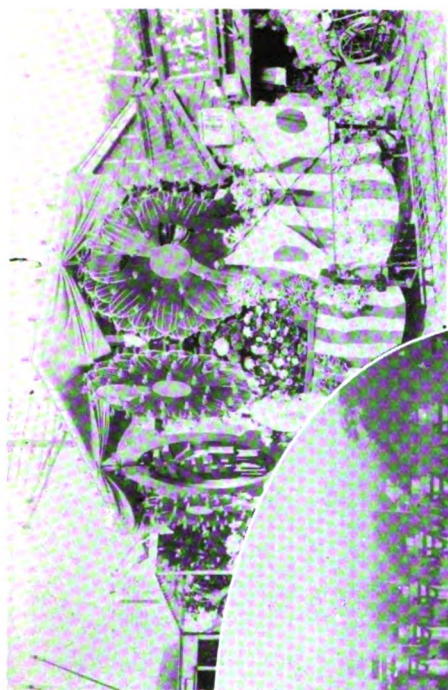
Thus the secret kept by the old woman for more than half a century was at last revealed and the servants were astonished to hear it. Hayashi, the brother-in-law of Ebara, was in terror at the revelation. But what could be done to avenge the death of one drowned fifty years ago? It might be some use, perhaps, to have masses said for the repose of her spirit. And so they had masses said in the temple to which the dead girl had belonged during her lifetime; and flowers, moreover, were regularly placed on her grave, over which a suitable *stupa* was erected. After these attentions the ghost of the dead maiden ceased to trouble the wife of Hayashi Hayato, lord of the household; and the wife remained with her husband undisturbed as aforesaid. Although Ebara Keisuke was a *samurai* who did not believe in ghost tales, regarding such as the superstitious gossip of women, he never could get over this episode, and it became a favourite in his list of stories as a raconteur.



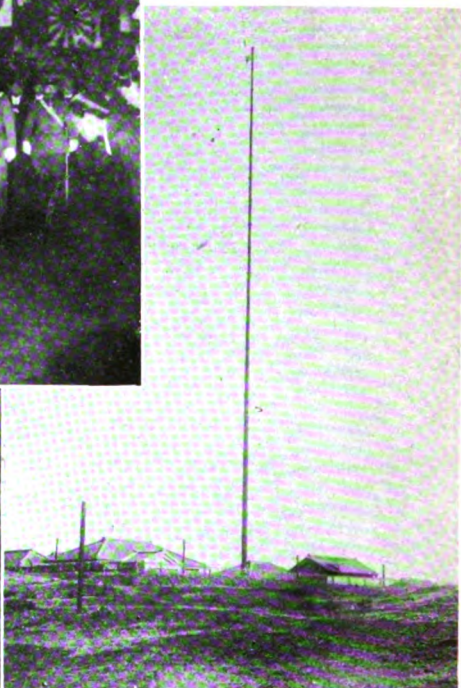
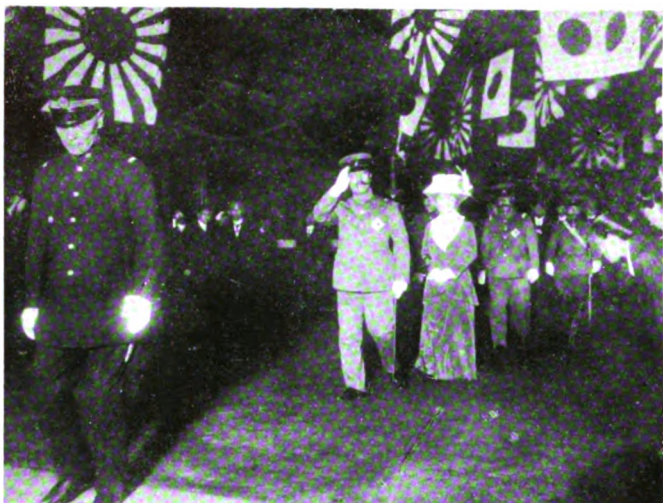
ANNUAL GRAND MILITARY MANOEUVRES



1. THE TAKANAWA PALACE. 2. H. I. H. THE HEIR APPARENT TO THE
THRONE OF JAPAN 3. DECORATIONS BEFORE THE IMPERIAL PALACE IN
CELEBRATION OF THE INVESTITURE OF THE CROWN PRINCE



TOKYO CELEBRATES THE INVESTITURE OF H. I. H. THE CROWN PRINCE AS THEIR APPARENT



1. PRINCE KAN-IN RETURNS FROM RUSSIA 2. BARON SAKATANI RETURNS FROM THE ALLIES' CONFERENCE 3. FUNABASHI WIRELESS STATION COMMUNICATING WITH AMERICA 4. VISCOUNT MOTONO RETURNS FROM RUSSIA TO BECOME FOREIGN MINISTER

CURRENT JAPANESE THOUGHT

By THE EDITOR

**Investiture of
the Imperial
Crown Prince**

The formal investiture of the Prince Imperial with the sacred sword and regalia that mark him as heir to the Imperial Throne of Japan, was duly carried out at the Imperial Palace in Tokyo on November 4th last. The event was, of course, an occasion of great national rejoicing and was celebrated with due ceremony and gay city decorations. The day began with a state procession from the Palace of the Crown Prince at Takanawa to the Imperial Palace, the way being thronged with patriotic and respectful spectators. The grand arches erected at important points along the route of the procession were models of artistic design and construction, such as probably could not be paralleled in any other country. The illuminations at night, with a remarkable display of fireworks in various parts of the capital, were something the eye can never forget. The Japanese ceremony of formally installing the Prince Imperial does not make him heir to the Throne; His Imperial Highness assumed that honour the moment his Imperial Father

succeeded to the Throne on the demise of the late Meiji Tenno. The recent ceremony, therefore, simply involved the announcement of the heir to the Throne before the spirits of the Imperial Ancestors, to assure these divine protectors of the nation that the link ensuring succession to the Imperial Line is complete in accordance with the faith that the Imperial House will continue for ever to reign over Japan. Since the foundation of the Empire nearly 26 centuries ago the Imperial Line has never been broken, and is to-day the oldest Imperial dynasty on earth. The formal ceremony of investiture emphasizes, before the eyes of the nation, the fact and the faith that the divine ancestors who created the nation, still live in their successors; it is through the next sovereign, as through the present one, that the divine presence continues with the nation. Simultaneously with the investiture of the Heir to the Throne as Prince Imperial, messengers appeared at the grand shrines of the Imperial Spirits to make formal announcement of the new link in the eternal succession.

**New Foreign
Minister**

The arrival of Viscount Motono from Petrograd to become Japan's Minister of Foreign Affairs in

the Terauchi cabinet is expected to mark a new era in the nation's foreign policy. The new Minister is quite a different type of man from most of his predecessors. He represents that old example of Japanese spirit and character which we see revealed so conspicuously in the Genro. He is not a man of words but polished and silent, ready to meet all on even terms and deal with each as necessity and duty demand. Some may fear that this type will suit only too well a masterful spirit like the new Premier and thus favour the promotion of government by bureaucracy. But in Japan national policy is not decided by any one member of the cabinet; it must have the approval of not only the members of the cabinet but of the Privy Council and the Elder Statesmen as well, with His Majesty as the final Court of appeal. Thus the foreign policy of Japan, no less than her domestic policy, is carefully guarded from rashness and eccentricity to a degree not common in other countries, and which the last cabinet was suspected of not fully respecting. The Japanese Foreign Office under the new Minister may be depended on to avoid experiment and proceed along the lines of justice and international goodwill. Viscount Motono's long and valuable experience in European diplomacy will stand him in good stead when the

war is finished and Japan has to take her place in the peace councils of the Allies and help so decide the future of our common civilization.

**Japan's Debt
to America**

In an interesting article contributed to the *Chuo Koron* (Central Review)

some time ago, Baron Shibusawa dwells at length on what Japan owes to the United States. Talk of war between America and Japan, says Baron Shibusawa, is but the prattle of the ignorant, or of the interested self seeker. Relations between Japan and the United States have been too long and too friendly to be easily disturbed by falsehood and mere newspaper gossip. Economically America is Japan's best customer. It is now 64 years since Commodore Perry came to open the doors of Japan, and 59 years since Japan signed her treaty of amity and intercourse with the United States. It is true that previous to this Japan had diplomatic correspondence with Russia and Britain, but there was no nation which led and taught Japan so kindly as did the United States. The American Consul-General, Townsend Harris, who later became the first American Minister to Japan, handled the negotiations in a spirit of true kindness. All that Baron Shibusawa heard from the Japanese statesmen who had a part in concluding that treaty with America, led him to believe that they regarded the treaty as a perfectly righteous one. Since that time the United States has not only

been leading Japan with the best intentions in the world, but has been assisting economically as a patron of her industries. At present America is accumulating vast wealth on account of the war; and this she will utilize to promote education and industry and thus enhance the greatness of the country. Thus the power of the country will be unlimited and its progress unmeasured.

Misunderstandings

The Americans are innocent and sprightly people, very free and unreserved in their habits of intercourse with others, indeed apt to have little sympathy with the viewpoint of other people; continues Baron Shibusawa, and so it is very easy for orientals to be displeased with them and thus misunderstand them. They are, however, quite free from malice; and while they worship material civilization too much, they yet love righteousness and hate iniquity. Of course in a country like America there must be a great many different kinds of people. The immense flow of immigrants ever entering the United States cannot soon assimilate the character of the original Americans. The stream of immigration is too great for proper digestion, and consequently eruption must be expected now and then. From the time of Commodore Perry's visit to Japan until after the war with Russia, America's attitude towards Japan was that of a senior toward a junior; it was an attitude of frank friendship; but

after the war with Russia, Japan began to be suspected of imperialistic ambitions and the suspicion gradually developed into dislike among many Americans. Mutual dissatisfaction over the terms of the Portsmouth treaty also tended to disturb the traditional friendship between the two nations. Then came the various Pacific Coast problems to render the situation still more acute. The increase of defences on both sides of the Pacific also fostered further suspicion and furnished the jingoes in both countries ground for talk and inimical propaganda. But the idea that Japan and America are destined to fight each other is, in Baron Shibusawa's opinion, utterly absurd, and all such falsehood should be dispelled by the thinking people of both nations. All the Americans with whom Baron Shibusawa has ever talked, have agreed with him in this attitude. All this irresponsible talk about war between Japan and America should be discouraged.

American Election The presidential election in the United States occupied much more interest than usual in Japan, owing to the general conviction that if Judge Hughes were the choice of the nation, a spirit of more aggressive imperialism might be expected in American politics. While Mr. Hughes was not regarded as at all in the jingo class, he was nevertheless supposed to entertain a firmer national policy than President Wilson, which might in some degree

militate against the progress of Japan's negotiations respecting the rights of her nationals in California, as well as show a greater desire to meddle with Japan's policy in China. To the *Jiji* the recent showing of the democrats in the United States seems very significant; but the race was such a close one that American opinion may be looked upon as somewhat evenly divided, and that, after all, the main difference between the candidates was only such as a barber could remove in ten minutes. The *Jiji* is glad that President Wilson has been reelected for another term, as his character has been well tried and not found wanting in eminence and ability. It is a defeat for American Imperialism, says the *Jiji*, and a vote for the policy of "hands off" as regards the war in Europe. It is probable that under the Wilson administration relations between America and Japan will grow more friendly than for some time past, concludes the *Jiji*.

**New and Old
In Conflict** With the progress of modern knowledge in Japan the conflict between those who claim a divine origin for the nation and its ruling House and those who regard Japan as the product of natural human evolution like other nations, grows yearly more marked. No doubt in time the spirit of free inquiry will gain the victory and then Japan may expect to see some remarkable changes with which the transformations of the past cannot be compared, great as

some of these have undoubtedly been. At present, however, the old orthodox school of thought holds the reins and exercises a weight of authority that suppresses for the most part all new thought. Yet there is a quiet persistence of higher criticism that sometimes is surprising to outsiders. But Japanese scientists have to be very careful in discussing origins, as no people like to have their illusions shattered. It is noticeable that certain Japanese scholars who have of late been contending that the Japanese may have descended from the ancient Greeks or Persians, have not been subjected to such criticism from the old school of historians as one might have expected. As the light filters in faith in mythology evidently becomes less secure. In a recent article in the *Taiyo* Professor Niho, of the Tokyo Imperial University, contends that Japan cannot, as a scientific nation, afford to have the earlier portion of her national history mixed up with myth and fable, as a proud but mistaken retention of traditions as to divine origin will only invite the laughter of civilized nations. He warns his countrymen that a national morality founded on primitive fancies may soon come to grief. The present infatuation for antiquity Professor Niho regards as irrational, since such countries as China, India and Egypt can trace their origins to a period far beyond the rise of Jimmu Tenno. If Japan wishes to retain the respect of the world she must stand for scientific investigation

of her origin and uphold the findings of scholarship, concludes the professor.

**Increase
of Divorce
in Japan** The official report of the statistics bureau of the Imperial Japanese cabinet for the last twelve months indicates a remarkable increase in the number of divorces and separations. The present ratio gives Japan the unenviable position of leading the world in the number of divorces per thousand of the married population, while the number of separations shortly after marriage is also on the increase. In 1883 the ratio of divorce in Japan was 34 per thousand of marriages; in 1898 it decreased to 23; in 1902 the ratio began suddenly to rise. During the last 20 years the number of divorces has been some 59,000, excluding those resulting from private marriages, of which naturally there are no statistics. In Japan divorce is most common among those recently married. Out of the 59,000 cases mentioned above 10,000 separated after only a year of married life; 7000 after 3 years; 5,500 after 4 years, and 3,700 after 5 years together. Divorces of couples married over 10 years are very rare in Japan. A further remarkable feature of the situation is that most of the divorces above enumerated were brought about by mutual consent without resort to law, usually through the gobetweens who had in the first place arranged the marriages. It is clear that the Japanese like to avoid lawyers in case of domestic

trouble. Of the 59,000 cases of divorce mentioned only 409 were obtained in the courts; and of these 375 were demanded by husbands and only in 34 cases was the wife the plaintiff. This is due largely to the fact that the Japanese woman is as yet not fully aware of her rights as an individual under the modern régime; the surprise is that there should be any wives as plaintiffs at all. Thus while divorce is decreasing in almost all other civilized countries it appears to be increasing in Japan. For the sake of comparison it may be said that the present rate of divorce in England is 2 per 20,000; in Germany it is 20; in France 31; in the United States 82; in Japan 173, the highest of all nations. As to the causes, they may be due to increase of luxury and questionable pleasures with increase of national wealth, as well as to the looseness of morals that tends to accompany the present transition from the old civilization to the new, owing to the modification of old family standards that have hitherto restricted the freedom of the individual in deference to family sentiment or custom. The spread of translations from the lewder examples of European literature has also done something to lessen respect for home and family ties. The custom of making matches through a third party may also be responsible in some measure for the incompatibility of those thus joined together. In any case marriage in Japan has never had the same religious sanctions that it has been strengthened by in

Western countries ; and concubinage still to some extent prevails.

In a recent number of *Life inner and outer* the *Bunmei Hyoron* there is a remarkable contribution by Professor E. Kashiwai on the contrast between the inward and outward life of Japanese society, which is resulting in social hypocrisy and unrest. The trouble seems to be due primarily to the fact that in modern Japanese society the inner life is unable to find free outward expression. Since coming into contact with western civilization Japan has been obliged to fall into line with it for the sake of material prosperity ; but this is contrary to her real spirit and thus obliges her to assume a front that does not express her inner life. It is all imitation and not life. Even her manufactures and industries force her to lead a double life ; for the things she is compelled to make and produce for foreign export she does not use herself. To meet their own needs the Japanese have to make other and very different things. To be always making what one does not need oneself tends to insincerity : to the production of what is outwardly satisfactory but intrinsically far from it. It is a great disadvantage to a nation to be engaged in the manufacture of things for which it cares nothing itself. And then again, says Professor Kashiwai, the custom established by the Meiji era, of always trimming the nation's sails to suit foreign opinion led to further insincerity ; the Government sought to give Japan an appearance in the eyes of foreign countries which did not represent the real life and

thought of the nation. The Government officially commanded reverence for shrines and temples which they did not reverence themselves. This tends to destroy the political and social conscience of a nation. The result is a wide disparity between private and public life. Indeed one of the most remarkable phases of Japanese civilization lies in this distinction between what is private and what is public. The people are led by labels which do not really stand for what they announce. The officers on the directors of business companies are not the real officers ; the editors of papers are not the real editors ; the names in books are not the real authors ; the name on the stage is not the real name of the actor ; and so responsibility is so vague as to be almost absent. There is usually a great difference between the actual and the advertised condition of a corporation in Japan. Even in religion, continues Professor Kashiwai, the inner and outer life are not in harmony, for many priests are immoral ; and even Confucianism lends itself to the practice of expediency. This insincere habit of keeping up appearances in politics and social life causes people to lose interest in loyalty and national welfare, as well as in morals ; for honest men cannot really respect what they cannot admire as honest and good. The great voluntary army of millions raised in Great Britain for the defence of the nation is a noble compliment to the character of British civilization, showing a fine consistency between inner and outer life, concludes Professor Kashiwai, and advises the promotion of Christianity as a corrective for the defects of Japanese society.